



Culture, Heritage and Libraries Committee

Date: TUESDAY, 11 DECEMBER 2018
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

Graham Packham (Chairman)	Ann Holmes
Deputy Wendy Hyde (Deputy Chairman)	Vivienne Littlechild
Deputy John Absalom	Andrew Mayer
Munsur Ali	Jeremy Mayhew
Deputy John Bennett	Wendy Mead
Peter Bennett	Sylvia Moys
Sir Mark Boleat	Barbara Newman
Deputy David Bradshaw	John Petrie
Tijs Broeke	Judith Pleasance
Thomas Clementi	Deputy Richard Regan
Mary Durcan	James de Sausmarez
Anne Fairweather	Deputy Dr Giles Shilson
Sophie Anne Fernandes	Jeremy Simons
Alderman John Garbutt	Mark Wheatley
Alderman Sir Roger Gifford	
Caroline Haines	
Deputy the Revd Stephen Haines	
Graeme Harrower	
Deputy Tom Hoffman	

Enquiries: Julie Mayer
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julie.mayer@cityoflondon.gov.uk

Lunch will be served in Guildhall Club at 1PM
NB Part of this meeting could be the subject of audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
To approve the public minutes and non-public summary of the meeting held on 22 October 2018.

For Decision
(Pages 1 - 8)
4. **DRAFT MINUTES FROM THE BENEFICES SUB COMMITTEE**
To receive the draft minutes and non-public summary of the meeting held on 5 October 2018.

For Information
(Pages 9 - 10)
5. **TO APPOINT A MEMBER TO THE BENEFICES SUB COMMITTEE**
Town Clerk to be heard.

For Decision
6. **ANNUAL REVIEW OF THE COMMITTEE'S TERMS OF REFERENCE**
Report of the Town Clerk.

For Decision
(Pages 11 - 14)
7. **BREXIT UPDATE**
Directors to be heard – as appropriate.

For Information
8. **CAPITAL AND REVENUE BUDGETS 2019/20**
Report of the Chamberlain.

For Decision
(Pages 15 - 30)
9. **DEPARTMENTAL BUSINESS PLAN 2018/19 - SIX MONTH PERFORMANCE UPDATE FOR KEATS HOUSE (REGISTERED CHARITY NO 1053381)**
Report of the Director of Open Spaces.

For Information
(Pages 31 - 40)

10. **KEATS HOUSE PRICING REVIEW (REGISTERED CHARITY NO 1053381) - 2019/20**
Report of the Director of Open Spaces.
- For Decision**
(Pages 41 - 48)
11. **CITY OUTDOOR ARTS PROGRAMME: REVIEW OF 2018 ACTIVITIES**
A presentation from the Cultural and Visitor Development Director and Head of Cultural Programming and Partnerships.
- For Information**
12. **CITY ARTS PROGRAMME - REQUEST FOR CONTINUANCE OF FUNDING**
Report of the Assistant Town Clerk/Culture Mile Director.
- For Decision**
(Pages 49 - 56)
13. **CITY ARTS INITIATIVE: RECOMMENDATIONS TO THE CULTURE, HERITAGE AND LIBRARIES COMMITTEE**
Report of the Assistant Town Clerk/Culture Mile Director.
- For Decision**
(Pages 57 - 62)
14. **INSPIRING LONDON THROUGH CULTURE: REVISIONS TO ELIGIBILITY CRITERIA**
Report of the Assistant Town Clerk/Culture Mile Director.
- For Decision**
(Pages 63 - 78)
15. **CITY VISITOR STRATEGY - 2019/23**
Report of the Assistant Town Clerk/Culture Mile Director.
- For Decision**
(Pages 79 - 108)
16. **REVISIONS TO GUILDHALL ART GALLERY'S COLLECTIONS DEVELOPMENT POLICY**
Report of the Assistant Town Clerk/Culture Mile Director.
- For Decision**
(Pages 109 - 120)
17. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
18. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

19. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part I of the Schedule 12A of the Local Government Act.

For Decision

Part 2 - Non-public Agenda

20. **NON PUBLIC MINUTES**
To approve the non-public minutes of the meeting held on 22nd October 2018.

For Decision
(Pages 121 - 124)

21. **DRAFT NON-PUBLIC MINUTES OF THE BENEFICES SUB COMMITTEE**
To receive the draft non-public minutes of the meeting held on 5th October 2018.

For Information
(Pages 125 - 128)

22. **TOWER BRIDGE (BRIDGE HOUSE ESTATES CHARITY REGISTRATION NO.1035628) AND MONUMENT PERFORMANCE REPORT APRIL TO SEPTEMBER 2018**
Report of the Director of Open Spaces.

For Information
(Pages 129 - 138)

23. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
24. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

Confidential Agenda

25. **GUILDHALL ART GALLERY**
Report of the Assistant Town Clerk/Culture Mile Director.

For Decision

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 22 October 2018

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Monday, 22 October 2018 at 11.00 am

Present

Members:

Graham Packham (Chairman)	Vivienne Littlechild
Deputy Wendy Hyde (Deputy Chairman)	Wendy Mead
Deputy David Bradshaw	Sylvia Moys
Thomas Clementi	John Petrie
Mary Durcan	Judith Pleasance
Anne Fairweather	James de Sausmarez
Caroline Haines	Jeremy Simons
Deputy the Revd Stephen Haines	
Graeme Harrower	
Deputy Tom Hoffman	

In Attendance

Officers:

Peter Lisley	- Assistant Town Clerk/Culture Mile Director
Geoff Pick	- Town Clerk's
Elizabeth Scott	- Town Clerk's
Julie Mayer	- Town Clerk's
Nick Bodger	- Town Clerk's
Carol Boswarthack	- Community and Children's Services
Colin Buttery	- Director of Open Spaces
Christopher Earlie	- Open Spaces
Julie Smith	- Chamberlains
Steven Chandler	- City Surveyor's
Karen McHugh	- Comptroller & City Solicitor's Department

1. APOLOGIES

Apologies were received from Deputy John Absalom, Munsur Ali, Peter Bennett, Sir Mark Boleat, Tijs Broeke, Alderman John Garbutt, Alderman Sir Roger Gifford, Ann Holmes, Jeremy Mayhew, Barbara Newman and Mark Wheatley.

The Chairman welcomed new Members James de Sausmarez and Mary Durcan to their first meeting of the Committee.

2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

There were no declarations.

3. **MINUTES**

RESOLVED, That – the public minutes and non-public summary of the meeting held on 2 July 2018 be approved.

Matters arising (from an earlier set of minutes)

The Assistant Director (Highways) was heard in respect of the Illuminated River Project. Members noted that planning permission had been granted in July and a new year start was anticipated, with first switch on in late Spring 2019.

4. **DRAFT MINUTES OF KEATS HOUSE CONSULTATIVE COMMITTEE (REGISTERED CHARITY NUMBER 1053381)**

RESOLVED, that – the draft minutes of the meeting held on 3rd October 2018 be noted.

Matters arising

Members noted that there had been some delay in respect of the licensing application for Keats House; as explained in the minutes of 3rd October. The Chairman advised that Members of the Consultative Committee had asked for this to be progressed as soon as possible and the Principal Curator confirmed that an application would be made within the current financial year. Members were also pleased to note that the defibrillator had been installed at the House.

5. **STATUE RECOGNISING THE ROLE OF WOMEN IN THE CITY**

Members considered a report of the Town Clerk, further to the Motion passed at the Court of Common Council on 21 June, which sought to recognise the centenary of women's suffrage and the various contributions made by women to the City and London, by commissioning a statue (or other suitable depiction) celebrating the role of pioneering women in London's history. Ahead of the meeting, Members had received a letter from a Member and a former Lord Mayor supporting the case for a statue of Mary Wollstonecraft to be sited at Newington Green.

There was a suggestion that plaques may be sited at appropriate locations across the City celebrating the role of women in City business as well as, or instead of, the statue proposed. However, there was strong support for the option of a new statue and it was suggested that, after the CAI had completed its work developing a proposal, the Policy and Resources Committee be asked to offer funding to the Mary Wollstonecraft statue to be located at Newington Green at a match to that donated to the Sylvia Pankhurst statue (£10,000), subject to this aligning with the CAI proposal when complete.

RESOLVED, that – the City Arts Initiative develop proposals for a statue or suitable depiction, within the City boundaries, to be created pursuant to the terms of the Motion passed by the Court of Common Council on 21 June 2018.

6. **KEATS HOUSE RISK MANAGEMENT (REGISTERED CHARITY NUMBER 1053381)**

Members considered a report of the Director of Open Spaces which provided the Committee with an update on the management of risk faced by the Open Spaces Department and Keats House, in particular.

RESOLVED, that –

1. The Corporate risk scoring grid at Appendix 1 to the report be noted.
2. The Keats House Risk Register included in Appendix 2 to the report be approved.
3. The Keats house current and target risk grid at Appendix 3 to the report be noted.

7. **KEATS HOUSE PERFORMANCE (REGISTERED CHARITY NUMBER 1053381)**

Members received a performance report in respect of Keats House for the period 2017/18.

RESOLVED, that – the report be noted.

8. **TOWER BRIDGE (REGISTERED CHARITY NUMBER 1035628) AND MONUMENT RISK MANAGEMENT**

Members considered a report of the Director of Open Spaces which provided the Committee with an update on the management of risks faced by the Open Spaces Department and Tower Bridge and the Monument, in particular.

RESOLVED, that –

1. The Corporate risk scoring grid at Appendix 1 to the report be noted.
2. The Tower Bridge and Monument Risk Register included in Appendix 2 to the report be approved.
3. The Tower Bridge and Monument current and target risk grid at Appendix 3 to the report be noted.
4. The Green Risks be removed from future reports to the Committee, as proposed in paragraphs 7 and 8 of the report.

9. **CITY OF LONDON POLICE MUSEUM: CLARIFICATION OF GOVERNANCE ARRANGEMENTS**

Members considered a joint report of the Town Clerk and City of London Police, which sought to clarify governance arrangements for the City of London Police Museum. In response to questions, Members noted that the visitor figures for the Museum had exceeded the Heritage Lottery Fund target. The Cultural and Visitor Development Director advised that the volunteers were former police officers, with a great wealth of experience, and this helped to bring the exhibition to life. Members asked if Livery companies could assist with promoting the Gallery and Museum, and whether officers could provide anything to share with them. There was a further suggestion that front of house staff be briefed to proactively refer visitors between the museum and Guildhall Art Gallery.

RESOLVED, that –

1. The governance structure outlined in this report, namely that the business strategy for the City of London Police Museum and the cost of the staffing, accommodation and business operations, sit under the governance of the Culture, Heritage and Libraries Committee for a period of three years (until 14 November 2021); and that ownership of the Museum collection, and costs pertaining to its rotation within the Museum and its conservation, as well as the recruitment of volunteers for Museum business, fall under the governance of the Police Committee.
 2. Subject to approval of the above, authority be delegated to the Assistant Town Clerk and Culture Mile Director for the management and staffing of the Museum, and to the Commissioner, City of London Police, for the management of the Museum Collection.
 3. Subject to the approval of both recommendations above, the re-establishment of the officer-led Museum Board be approved (with representation from both departments) to manage the day-to-day running of the Museum, under the delegated authority proposed, noting major projects, expenditure, or changes to the running of the Museum business will be referred to the relevant Committee(s) through the delegated Chief Officers, as appropriate.
 4. Commercial hire fees be waived for the City Police, should they wish to use the Museum space for a private reception or tour, noting that for out-of-hours use, any costs incurred will need to be recovered from the City Police.
10. **CULTURAL SERVICES IN TOWN CLERK'S - CELEBRATING DIVERSITY IN OUR CULTURAL PROGRAMMING**
- Members received a report of the Assistant Town Clerk and Culture Mile Director, which summarised the work undertaken in recent years by the Cultural Services Teams, in the Town Clerk's Department, to develop more inclusive and diverse programmes.

RESOLVED, that – the report be noted.

11. **CITY INFORMATION CENTRE: ANNUAL PERFORMANCE REPORT AND SURVEY FINDINGS 2017/18**
- Members received a report of the Assistant Town Clerk and Culture Mile Director, which provided a review of the City Information Centre (CIC's) performance for the last financial year (2017/18). The Chairman asked that the Committee's gratitude be conveyed to staff at the CIC for their excellent work in implementing a significant number of successful income generation schemes, which had kept the CIC running successfully following the SBR savings delivered two years ago.

RESOLVED, that – the report and survey findings be noted.

12. **CITY ARTS INITIATIVE: RECOMMENDATIONS TO THE CULTURE, HERITAGE AND LIBRARIES COMMITTEE**

Members considered a report of the Assistant Town Clerk and Culture Mile Director, which presented the recommendations of the City Arts Initiative for ratification. In response to questions, Members noted that 'Ice Watch' would not carry any narrative but officers accepted that its environmental message could be open to speculation. There was also a query in respect of the weight of the ice blocks, and the crane used to position them, and this was under consideration by the City's Highways team.

Members also noted that consultation was ongoing in respect of the precise siting of 'Fearless Girl', as there had been some objections to it being sited at the proposed location in Paternoster Square. Members were very keen for this sculpture to be in the City and noted that the Square was large enough to provide an acceptable alternative location.

RESOLVED, that – Members ratify the City Arts Initiative's recommendations in relation to the above proposals as follows:

1. **Ice Watch London:** approve the proposed installation, noting that the number and location of the ice blocks must be agreed with your Highways Team; risk assessments and method statements must be provided to advise how meltwater will be dealt with in the event of run-off and of freeze/thaw; a procedure must be in place for the removal of the ice blocks, if they have not melted by 21 December 2018, and there must be clearance of at least 2m around each block.
2. **The Fearless Girl:** approve - noting the need to ensure 2m clearance around the sculpture
3. **Domestic David:** decline as the proposal constitutes advertising, even with the logos and manufacturer's name removed.

13. **CENTRAL GRANTS PROGRAMME - INSPIRING LONDON THROUGH CULTURE, RECOMMENDATIONS TO THE CULTURE, HERITAGE AND LIBRARIES COMMITTEE**

Members received a report of the Assistant Town Clerk and Culture Mile Director in respect of the most recent round of applications to the Central Grants Programme: 'Inspiring London through Culture' theme.

In respect of the Ring Consortium Grant, a Member who was in attendance at the CGP meeting suggested that the summary should reflect how the City Corporation regarded the organisation positively and that it is inviting it to submit another application to fund the residual balance. Members also commended Spitalfields for showing a significant return on previous City Corporation investment and their excellent events which assisted children from low income families.

RESOLVED, that – the grant decisions made by the panel, under the Inspiring London through Culture funding stream, as part of the City Corporation's Central Grants Programme and set out in the report, be noted.

14. ARTIZAN STREET LIBRARY OPENING HOURS

Members received a report of the Director of Community and Children's Services, following feedback from the last Barbican and Community Libraries Survey, in respect of Artizan Street Library's trial of revised opening hours. Members noted that later weekday opening has been successful and would continue but Saturday opening would not. Members noted that the local ward Members were supportive of the revised hours.

Members also noted that the Barbican Library stayed open until 7.30pm on two weekday evenings and customers can return their books to any City Library. In respect of Saturday opening, Members noted that this had not been successful due to the high number of other events in the City at weekends, which are advertised at the Libraries.

RESOLVED, that – the report be noted.

15. DRAGON CAFE IN THE CITY

Members received a report of the Director of Community and Children's Services in respect of the Dragon Café, which launched in February this year. Members were very pleased to note that, due to the success of the project, the staff at the Café had won the 'Town Clerk's Award for Customer Excellence' and asked for their congratulations to be passed onto the team. Officers advised that the sessions ran in parallel with children's activities which encouraged parents to read with their children. Members noted that recent research into such initiatives had concluded a very positive impact on a mother's mental health, as well as providing an opportunity for isolated parents to socialise.

Members were very supportive of the Cafe and would encourage a recommendation to Policy and Resources Committee for the funding to be permanent.

RESOLVED, that – the report be noted.

16. REPORT OF ACTION TAKEN SINCE THE LAST MEETING OF THE COMMITTEE

Members received a report of the Town Clerk, which advised Members of action taken, under delegated authority, since the last meeting in July 2018. Members noted that, on this occasion, a past Chairman and the most Senior Member were consulted, as the Chairman and Deputy Chairman of the Culture, Heritage and Libraries Committee served on the City Arts Initiative.

ACTION TAKEN, - following satisfactory responses to Members' queries, approval be given to the installation of the 'Hidden in Plain Sight' art project.

17. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

In response to a question about the new pocket book, the Town Clerk reminded Members that a number of them had opted for having just their corporation emails and/or mobile phone numbers visible on the intranet/internet and/or in the pocket book, with their addresses shown c/o Guildhall. Members were reminded of the audit conducted earlier in the year, as part of GDPR preparations, in which they were required to state their preferences. Some Members were still willing to share personal and/or work contact details and, also as part of GDPR, all Members were using city corporation email addresses.

18. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no items.

19. EXCLUSION OF THE PUBLIC

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item No.

Paragraph No.

20 – 27

3

20. NON PUBLIC MINUTES

RESOLVED, That – the non-public minutes of the meeting held on 2 July 2018 be approved.

21. LIBRARY SELF SERVICE KIOSKS - GATEWAY 1/2 - PROJECT PROPOSAL

Members considered and approved a report the Director of Community and Children's Services.

22. CITY PURCHASE OF NEW ARTWORK: 12.18 AND 10 SECONDS BY CARL LAUBIN

Members considered and approved a report of the Assistant Town Clerk and Culture Mile Director.

23. MONUMENT VISITOR CENTRE

The Head of Tower Bridge was heard.

24. EVENTS MANAGEMENT AT TOWER BRIDGE (CHARITY REGISTRATION NO. 1035628)

Members received a report of the Director of Open Spaces.

25. TOWER BRIDGE (CHARITY REGISTRATION NO. 1035628) AND THE MONUMENT PRICING REVIEW AND PROPOSALS FOR 2019/20

Members considered and approved a report of the Director of Open Spaces.

26. NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

A question was asked while the public were excluded.

27. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED

There were no items while the public were excluded.

The meeting ended at 12.20 pm

Chairman

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julie.mayer@cityoflondon.gov.uk

BENEFICES SUB (CULTURE, HERITAGE & LIBRARIES) COMMITTEE

Friday, 5 October 2018

**Minutes of the meeting of the Benefices Sub (Culture, Heritage & Libraries)
Committee held at Guildhall, EC2 on Friday, 5 October 2018 at 11.30 am**

Present

Members:

Andrew McMurtrie (Chairman)
Alderman Gregory Jones QC (Deputy
Chairman)
Caroline Haines
Deputy the Revd Stephen Haines

Deputy Wendy Hyde (Ex-Officio Member)
Graham Packham (Ex-Officio Member)
James de Sausmarez

Officers:

Julie Mayer - Town Clerk's

1. APOLOGIES

Apologies were received from Deputy Tom Hoffman, Deputy Jamie Ingham Clark and Ann Holmes, who were engaged in other City Corporation business at this time.

2. MEMBER DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were no declarations.

3. MINUTES

The public minutes and non-public summary of the meeting held on 22 June 2018 were approved as a correct record, subject to recording Caroline Haines as having been present.

Matters Arising – Non-Public reports and minutes

Members noted that it was City Corporation Policy to apply the Local Government (Access to Information) Act 1985 in respect of City's Cash reports, even though it was not required to do so. Furthermore, the City Corporation had recently amended the template for non-public reports, to make them more specific as to their reason(s) for exclusion. The Town Clerk advised that officers were required to make a case for a report being non-public, with the final decision resting with the Town Clerk. Members also noted that it was good practice for a public report to have a non-public appendix, if possible, and not to exclude the entire report.

4. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE SUB-COMMITTEE

There were no questions.

5. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
There were no items.

6. **EXCLUSION OF THE PUBLIC**
RESOLVED that – Under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act:

Item Nos	Para Nos
7-12	1 & 2

7. **NON PUBLIC MINUTES**
RESOLVED, That – the non-public minutes of the meeting held on 22nd June be approved.

8. **MEETING WITH VICARS OF THE BENEFICES SUB COMMITTEE**
Members discussed the notes from the meeting with the Benefices Vicars on 22nd June 2018.

9. **REPORT ON VISITS TO THE VARIOUS BENEFICES**
Members discussed the current allocation of Sub Committee Members to the various Benefices.

10. **ST GEORGE THE MARTYR WITH ST ALPHEGE AND ST JUDE**
Members considered and approve a report of the Town Clerk

11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE SUB-COMMITTEE**
There were no questions.

12. **ANY OTHER BUSINESS WHAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

Members discussed two further item of business whilst the public were excluded.

Date of Next Meeting – Monday 4th March 2019 at 4.30 pm, followed by a Service at St Lawrence Jewry at 6.30 and the Annual Benefices Supper at 7pm for 7.30pm.

The meeting closed at 12.30 pm

Chairman

Contact Officer: Julie Mayer tel. no.: 020 7332 1410
julie.mayer@cityoflondon.gov.uk

Agenda Item 6

Committee: Culture, Heritage and Libraries Committee	Date: 11 December 2018
Subject: Terms of Reference and Frequency of Meetings of the Culture, Heritage and Libraries Committee	Public
Report of: Town Clerk Report author: Julie Mayer, Committee and Member Services officer	For Decision

Summary

As part of the implementation of the 2011 Governance Review, it was agreed that all Committees/Boards should review their Terms of Reference Annually. This will enable any proposed changes to be considered in time for the re-appointment of Committees by the Court of Common Council in April.

In order to update the Committee's Terms of Reference, Members are asked to consider adding the following:

- a. London's Roman Amphitheatre and the City of London Heritage Gallery (under Guildhall Art Gallery).
- b. The City of London's Outdoor Arts Programme (using the old City of London Festival budget).
- c. City Arts Initiative (approving recommendations for artworks in the public realm).
- d. The Guildhall Yard Public Programme (event content only).
- e. City of London Police Museum (as approved by the Committee at your last meeting).

Recommendations

1. That, subject to any comments, the Terms of Reference of the Culture, Heritage and Libraries Committee be approved for submission to the Annual Meeting of the Court of Common Council, 2019, as set out in the appendix; to include the additional points (a-e) as set out above.
2. The Committee are asked to consider the frequency of their meetings going forward; i.e. 6 meetings a year.

Appendix: Terms of Reference of the Culture, Heritage and Libraries Committee (Order of the Court – April 2018)

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BOWMAN, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Thursday 19th April 2018, doth hereby appoint the following Committee until the first meeting of the Court in April, 2019.
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CULTURE, HERITAGE & LIBRARIES COMMITTEE

1. **Constitution**
A Ward Committee consisting of,
 - two Aldermen nominated by the Court of Aldermen
 - up to 31 Commoners representing each Ward (two representatives for the Wards with six or more Members regardless of whether the Ward has sides) or Side of Ward
 - the Chairman of the Board of Governors of the Guildhall School of Music & Drama (ex-officio)
 - the Chairman of the Barbican Centre Board (ex-officio)

2. **Quorum**
The quorum consists of any nine Members.

3. **Membership 2018/19**

ALDERMEN

- 5 Sir Roger Gifford
- 2 John Garbutt

COMMONERS

8	Barbara Patricia Newman, C.B.E.....	Aldersgate
6	Jeremy Paul Mayhew.....	Aldersgate
8	Sylvia Doreen Moys.....	Aldgate
4	Graeme George Harrower.....	Bassishaw
1	John Petrie.....	Billingsgate
5	Wendy Marilyn Hyde, Deputy.....	Bishopsgate
2	Andrew Paul Mayer.....	Bishopsgate
6	Dr Giles Robert Evelyn Shilson, Deputy.....	Bread Street
3	John Alfred Bennett, Deputy.....	Broad Street
8	Kevin Malcolm Everett, Deputy.....	Candlewick
6	Graham David Packham.....	Castle Baynard
5	Jeremy Lewis Simons.....	Castle Baynard
2	Tijs Broeke.....	Cheap
1	Sophie Anne Fernandes.....	Coleman Street
7	Sir Mark Boleat.....	Cordwainer
6	The Revd. Stephen Decatur Haines, Deputy.....	Cornhill
8	Vivienne Littlechild, J.P.	Cripplegate
2	David John Bradshaw, Deputy.....	Cripplegate
6	Mark Raymond Peter Henry Delano Wheatley.....	Dowgate
4	Ann Holmes.....	Farringdon Within
3	Richard David Regan, O.B.E., Deputy.....	Farringdon Within
3	John David Absalom, Deputy.....	Farringdon Without
4	Wendy Mead, O.B.E.....	Farringdon Without
5	Judith Lindsay Pleasance.....	Langbourn
2	Thomas Cowley Clementi.....	Lime Street
2	Munsur Ali.....	Portsoken
2	Caroline Wilma Haines.....	Queenhithe
3	Anne Helen Fairweather.....	Tower
8	Tom Hoffman, Deputy.....	Vintry

Together with one vacancy in place of the Ward of Bridge & Bridge Without, which has not made an appointment this year.

4. Terms of Reference

To be responsible for:-

- (a) the City Corporation's activities and services in the fields of culture, heritage and visitors including the development of relevant strategies and policies, reporting to the Court of Common Council as appropriate;
- (b) the management of the City's libraries and archives, including its functions as a library authority in accordance with the Public Libraries and Museums Act 1964 and all other powers and provisions relating thereto by providing an effective and efficient library service;
- (c) the management of the Guildhall Art Gallery and all the works of art belonging to the City of London Corporation;
- (d) the management and maintenance and, where appropriate, furnishing the City Information Centre, the Monument, the Roman Villa and Baths (Lower Thames Street) and the visitor and events elements of Tower Bridge;
- (e) matters relating to the City's obligations for its various benefices;
- (f) the upkeep and maintenance of the Lord Mayor's State Coach, the semi-state coaches, the Sheriffs' Chariots and State Harness;
- (g) cart marking;
- (h) the development and implementation of a strategy for the management of Keats House (registered charity no. 1053381) and all of the books and artefacts comprising the Keats collection, in accordance with the relevant documents governing this charitable activity;
- (i) the management of Guildhall Library Centenary Fund (registered charity no. 206950);
- (j) making recommendations to the Court of Common Council regarding the Cultural Strategy, the Visitor Strategy and other corporate strategies, statements or resolutions relating to any of its functions, following consultation with the Policy & Resources Committee;
- (k) responsibility for the production and publication of the official City of London Pocketbook;
- (l) appointing such Sub-Committees and/or Consultative Committees as are considered necessary for the better performance of its duties including the following areas:-
 - Benefices
 - Keats House
- (m) to be responsible for grants in relation to the 'Inspiring London Through Culture' programme for culture and arts from funds under the Committee's control.
- (n) the appointment of the Directors of Open Spaces, Community and Children's Services and the Assistant Town Clerk and Culture Mile Director (in consultation with the Open Spaces and City Gardens, Community and Children's Services and Establishment Committees).

Committee(s)	Dated:
Culture, Heritage and Libraries	11/12/2018
Subject: REVENUE AND CAPITAL BUDGETS – 2019/20	Public
Report of: The Chamberlain Assistant Town Clerk and Culture Mile Director Director of Open Spaces Director of Children's and Community Services	For Decision

Summary

This report is the annual submission of the revenue and capital budgets overseen by your Committee. In particular it seeks approval of the provisional revenue budget for 2019/20, for subsequent submission to the Finance Committee. Details of the Committee's draft capital budget are also provided.

Summary Of Table 1	Original Budget 2018/19 £'000	Latest Approved Budget 2018/19 £'000	Original Budget 2019/20 £'000	Movement 2018/19 Original to Original Budget 2019/20 £'000
Expenditure	(22,007)	(28,878)	(52,388)	(30,381)
Income	8,643	8,886	8,798	155
Recharges (including capital charges)	(6,553)	(6,398)	(6,241)	312
Total Net Expenditure	(19,917)	(26,390)	(49,831)	(29,914)

Overall, the 2019/20 provisional revenue budget totals £49.831m, an increase of £29.914m compared with the original budget for 2018/19. Main reasons for the movement are :-

- A Zero Based Budget exercise at the Guildhall Art Gallery has led to a request for additional resources of £269,000. A separate report on this has been prepared for this Committee and the Resource Allocation Sub-Committee.
- Decrease in the budget for City Surveyor's Cyclical Works Programme of £340,000, largely due to the end of programme works at Keats House in 2018/19.
- Decrease in the budget for recharges of £386,000 mainly due to depreciation relating to the Guildhall Improvement Project (GiP) dropping out. This is partly offset by a rise in this Committee's share of Open Spaces Directorate costs of £57,000 relating to the inflation uplift yet to be allocated in 2019/20.
- A reflection of the estimated capital grant payable to the Museum of London to cover the 2019/20 preparatory costs of relocating to the Smithfield Market site. A significant level of grant, estimated at £29.8m is now anticipated in 2019/20 as this major project gathers pace towards achieving a planning permission.

Recommendations

Members are asked to:

- review the provisional 2019/20 revenue budget to ensure that it reflects the Committee's objectives and, if so, approve the budget for submission to the Finance Committee;
- agree additional funding for the Guildhall Art Gallery of £269,000 in the 2019/20 revenue budgets subject to the agreement of Resource Allocation Sub-Committee;
- authorise the Chamberlain, in consultation with the Directors of Community and Children's Services, Open Spaces and the Assistant Town Clerk and Culture Mile Director to revise these budgets to allow for any further implications arising from Corporate Projects, other reviews and changes to the Cyclical Works Programme;
- review and approve the draft capital budget;
- agree that any minor changes for 2018/19 latest and 2019/20 original budgets arising from this exercise be delegated to the Chamberlain;
- delegate to the Chamberlain any minor budget changes for 2018/19 and 2019/20 as a result of the completion of the asset verification exercise.

Main Report

Introduction

1. In December 2016 it was jointly agreed by Culture, Heritage and Libraries Committee, Establishment Committee and Policy and Resources Committee to dissolve the Culture, Heritage and Libraries Department and move the services into other City of London Corporation Departments from 1 February 2017. As a result, Tower Bridge, Monument and Keats House became part of the Open Spaces Department. Barbican and Community Libraries, along with the Information Services Section (which transferred responsibility from Guildhall Library) became part of the Community and Children's Services Department. Guildhall Library, City Business Library, London Metropolitan Archives and all assets and services under Cultural and Visitor Development became part of the Town Clerk's Department. This report sets out the proposed revenue budget and capital budgets for 2019/20. The revenue budget management arrangements are to:
 - Provide a clear distinction between local risk, central risk and recharge budgets.
 - Place responsibility for budgetary control on departmental Chief Officers.
 - Apply a cash limit policy to Chief Officers' budgets.
2. The budget has been analysed by the service expenditure and compared with the latest approved budget for the current year.
3. The report also compares the current year's budget with the forecast outturn.

Business Planning Priorities

4. The Town Clerk's business priorities for the forthcoming year will be set out in the 2019/20 business plan. The Town Clerk's draft business plan priorities for 2019/20 for the service areas covered by this committee will be shared as part of the Business Plan Member scrutiny process.

Open Spaces Departmental Business Plan 2018/19 identified three top line objectives which were agreed by this committee on 16 April 2018. The top line objectives are:

- Open Spaces and historic sites are thriving and accessible.
- Spaces enrich people's lives.
- Business practices are responsible and sustainable.

The Departmental Business Plan for 2017 – 2022 was agreed by Committee in May 2017. The five strategic priorities in the Business Plan are:

- **Safe** - People of all ages live in safe communities, our homes are safe and well maintained and our estates are protected from harm.

- **Potential** - People of all ages can achieve their ambitions through education, training and lifelong-learning.
- **Independence, involvement and choice** - People of all ages can live independently, play a role in their communities and exercise choice over their services.
- **Health and wellbeing** - People of all ages enjoy good health and wellbeing.
- **Community** - People of all ages feel part of, engaged with and able to shape their community.

Proposed Revenue Budget for 2019/20

5. The proposed Revenue Budget for 2019/20 shown in Table 1 is analysed between:

- Local Risk budgets – these are budgets deemed to be largely within the Chief Officer’s control.
- Central Risk budgets – these are budgets comprising specific items where a Chief Officer manages the underlying service, but where the eventual financial outturn can be strongly influenced by external factors outside of his/her control or are budgets of a corporate nature (e.g. interest on balances and rent incomes from investment properties).
- Recharges – these cover budgets for services provided by one activity to another. The control of these costs is exercised at the point where the expenditure or income first arises as local or central risk.

The provisional 2019/20 budgets, under the control of the Directors of Children’s and Community Services, Open Spaces and the Assistant Town Clerk and Culture Mile Director, are presented to your Committee and have been prepared in accordance with guidelines agreed by the Policy & Resources and Finance Committees. A 2% reduction in the resource base has been made in accordance with the agreed Corporation Efficiency and Sustainability Plan. An allowance was given towards any potential pay and price increases of 2% in 2018/19 (already applied) and a further 2% in 2019/20.

There is a separate report being presented to this committee in relation to a Zero Based Budgeting exercise undertaken at the Guildhall Art Gallery, the outcome of which is a request to Culture, Heritage & Libraries Committee to approve the recommendation for an increase in funding of £269,000 to the Guildhall Art Gallery’s local risk budget commencing 2019/20, endorsing this request to the Resource Allocation Sub-Committee.

TABLE 1 CULTURE, HERITAGE AND LIBRARIES COMMITTEE SUMMARY– ALL FUNDS							
Analysis of Service Expenditure	Local or Central Risk	Actual 2017-18 £'000	Original Budget 2018-19 £'000	Latest Approved Budget 2018-19 £'000	Original Budget 2019-20 £'000	Movement 2018-19 Original To Original Budget 2019-20 £'000	Para. Ref.
EXPENDITURE							
Employees	L	(10,432)	(10,063)	(10,519)	(10,858)	(795)	8
Employees (Redundancies & PIP funding)	C	(111)	-	(18)	(27)	(27)	
Premises Related Expenses	L	(1,045)	(1,390)	(1,352)	(1,183)	207	9
Premises Related Expenses *	C	(1,367)	(1,053)	(1,117)	(1,138)	(85)	10
City Surveyor – Repairs & Maintenance	L	(681)	(963)	(944)	(623)	340	11
Transport Related Expenses	L	(63)	(81)	(117)	(77)	4	
Supplies & Services	L	(2,957)	(2,658)	(2,952)	(2,847)	(189)	12
Supplies & Services (PIP)	C	-	-	(50)	-	-	
Grants to Museum of London	C	(5,292)	(5,292)	(5,292)	(5,292)	-	
Museum of London REFCUS	C	(5,734)	-	(6,000)	(29,800)	(29,800)	13
City Outdoor Arts Programme	C	(355)	(385)	(379)	(378)	7	
Capital Charges – City's Cash & BHE	C	(125)	(122)	(138)	(165)	(43)	
Transfer to Reserves	L	(293)	-	-	-	-	
Total Expenditure		(28,455)	(22,007)	(28,878)	(52,388)	(30,381)	
INCOME							
Other Grants, Reimbursements & Contributions	L	521	253	381	545	292	14
City's Cash contribution to Keats House	C	352	587	614	300	(287)	15
Customer, Client Receipts	L	8,528	7,701	7,797	7,859	158	16
LMA Rental, City of London	C	337	102	94	94	(8)	
Outdoor Arts income and multiyear rates refund							
Transfer from Reserves	L	147	-	-	-	-	
Total Income		9,885	8,643	8,886	8,798	155	
TOTAL (EXPENDITURE)/ INCOME BEFORE RECHARGES		(18,570)	(13,364)	(19,992)	(43,590)	(30,226)	
RECHARGES							
Central Support Services and Capital Charges – City Fund		(6,611)	(6,911)	(6,732)	(6,525)	386	17
Recharges within Fund		(64)	(8)	(18)	(25)	(17)	
Recharges Across Funds		369	366	352	309	(57)	18
Total Recharges		(6,306)	(6,553)	(6,398)	(6,241)	312	
TOTAL NET EXPENDITURE		(24,876)	(19,917)	(26,390)	(49,831)	(29,914)	

*(Barbican & Community Libraries and LMA Rates, Service Charges & rent)

6. Income, increases in income and reductions in expenditure are shown as positive balances, whereas brackets are used to denote expenditure, increases in expenditure, or shortfalls in income. An analysis of this Revenue Expenditure by Service Managed is provided in Appendix 1. Only significant variances (generally those greater than £50,000) have been commented on in the following paragraphs.
7. Overall there is an increase of £29.914m in the overall budget between the 2018/19 original budget and the 2019/20 original budget. This movement is explained in the following paragraphs, noting the main component of £29.8m on the Museum of London REFCUS line.
8. Analysis of the movement in staff related costs are shown in Table 2 below. Funding for apprentices, a provision of 2.45% for potential pay awards (grades A-C), 2% for grades D upwards and 5% for London Weighting, incremental progression and a number of new LMA Project posts funded by outside bodies, has led to an increase to the local risk Employees budget. There was also a restructure of staffing which saw 2 FTE posts move to Guildhall Art Gallery from Guildhall Library (1.5 FTE) and Visitor Services (0.5 FTE) as well as the extra 2 posts created from the Zero based budget exercise at the Guildhall Art Gallery.

Table 2 - Manpower statement	Original Budget 2018/19		Latest Approved Budget 2018/19		Original Budget 2019/20	
	Manpower Full-time equivalent	Estimated cost £000	Manpower Full-time equivalent	Estimated cost £000	Manpower Full-time equivalent	Estimated cost £000
Guildhall Library	14.42	(740)	12.12	(542)	12.40	(582)
City Business Library	8.00	(335)	6.96	(341)	7.00	(336)
Information Services Section	4.00	(202)	2.42	(131)	2.00	(117)
Barbican and Shoe Lane Libraries	37.55	(1,506)	37.96	(1,617)	36.21	(1,596)
Artizan Street Library & Portsoken Health & Community Health Centre	7.00	(263)	7.00	(266)	7.00	(276)
Guildhall Art Gallery	6.45	(299)	8.82	(451)	12.10	(637)
London Metropolitan Archives	46.49	(2,163)	54.16	(2,317)	51.92	(2,440)
City Records Services	21.58	(1,021)	21.93	(1,038)	21.29	(1,033)
Keats House	4.79	(240)	4.78	(236)	4.11	(229)
Visitor Services & City Information Centre	10.48	(509)	10.94	(551)	10.56	(554)
Monument	6.63	(297)	6.62	(311)	6.68	(319)
Tower Bridge Tourism	54.30	(2,488)	54.54	(2,718)	53.67	(2,739)
TOTAL CULTURE, HERITAGE AND LIBRARIES	221.69	(10,063)	228.25	(10,519)	224.94	(10,858)

9. The decrease of £207,000 to local risk premises budgets is mainly attributable to a reduction in planned minor works costs at Tower Bridge of £311,000, partly offset by increases in energy costs, refuse costs and Corporate Hospitality cleaning costs. In addition, minor delays to specific projects have impacted projected spend, which will now occur later in the year, albeit before February 2019.
10. The increase in the central risk premises budgets of £85,000 is mainly due to a rent review at the London Metropolitan Archives. The increase included in these budgets reflects the current level quoted by the Landlord, although this is currently being negotiated by the City.
11. The 2018/19 Latest Approved Budget reflects the re-allocation of the full 2018/19 Cyclical Works Programme to reflect the expenditure that it is anticipated will be incurred in the year. Please see the detailed breakdown in Table 3 below. An asset verification exercise has now been completed across the Operational estate and has identified an additional 8% of assets to be maintained, including those in new buildings, that are not covered by the current contract. The outcome of this exercise has been reported to the relevant Corporation committee and additional budgetary provision has been sought. Once this is agreed it is intended to adjust the relevant budget shown in this report as appropriate and Members are asked to agree a delegation to the Chamberlain to make these minor budgetary changes for both 2018/19 and 2019/20.

TABLE 3 - CITY SURVEYOR LOCAL RISK	Original	Latest	Original
Repairs & Maintenance	2018/19	Approved	Budget
	£'000	Budget	2019/20
		2018/19	£'000
		£'000	
Cyclical Works Programme			
Barbican and Shoe Lane Libraries	(38)	(7)	-
Guildhall Art Gallery	(41)	(5)	(158)
London Metropolitan Archives	(40)	(135)	(30)
Visitor Services & City Information Centre	(33)	-	(35)
Keats House	(283)	(297)	-
Monument	(75)	(79)	(9)
Roman Bath House	(27)	(27)	-
Mayoralty and Shrievalty	(33)	(18)	(10)
Planned & Reactive Works (Breakdown & Servicing)			
Guildhall Library	(6)	-	-
Barbican and Community Libraries	(18)	(5)	(5)
Guildhall Art Gallery	(8)	-	-
London Metropolitan Archives	(71)	(64)	(64)
Keats House	(8)	(22)	(22)
Visitor Services & City Information Centre	(13)	(5)	(5)
Monument	(8)	(13)	(13)
Cleaning	(261)	(267)	(272)
Total City Surveyor	(963)	(944)	(623)

The variances at Barbican and Shoe Lane Libraries, Keats House and Roman Bath House reflects projects approved in previous years coming to an end. The variances at Guildhall Art Gallery, London Metropolitan Archives and Monument reflect the changing cycles of the three year delivery programmes. The works are part of a cycle and reflect the work that has been approved (by CASC) for 2019/20 as part of the three year delivery programme.

A decision on the funding of the programme will be made by the Resource Allocation Sub Committee. It may therefore be necessary to adjust the budgets to reflect the Resource Allocation Sub Committee's decision.

12. The increase of £189,000 to Supplies and Services budgets is mainly attributable to the increases to the cost of supplies at the Tower Bridge Gift Shop of £218,000 following it's continued level of increasing sales. This is partly offset by an increase in income targets, proportionate to the cost of sales and a reduction in printing costs of £45,000 due to a decline in printed promotions as digital marketing methods increase. There is also an increase to supplies and services

budgets at the Guildhall Art Gallery of £64,000 following a review of the service and a zero based budget exercise. A separate report on this has been prepared for this Committee. Offsetting these in part were various smaller reductions in order to meet the 2% efficiencies across the various services.

13. The Museum of London REFCUS costs reflect the estimated capital grant payable to the Museum of London to cover the 2019/20 preparatory costs of relocating to the Smithfield Market site. A significant level of grant, estimated at £29.8m, is now anticipated in 2019/20 as this major project gathers pace, which includes the final tranche of the costs of achieving a planning permission by March 2020, plus £15m of works to the market buildings being undertaken in advance of planning. The total estimated grant payable over the life of the Museum relocation project is currently capped at £332m from sums to be set aside centrally (of which £140m is to be funded equally by the Museum and GLA over the medium to longer term). It should be noted that capital expenditure does not usually feature in revenue budgets; the difference in this instance is that this is a capital grant to the Museum to fund their costs, meaning that there will be no increase in the value of City of London assets resulting from this expenditure.
14. The increase in local risk grants, reimbursements and contributions of £292,000 is due to additional funding received from external bodies for projects undertaken by staff at the London Metropolitan Archives. However, these contributions are netted off by increases to their local risk salary budgets.
15. The decrease in the City's Cash contribution to Keats House of £287,000 in 2019/20 is largely a result of the completion of the Cyclical Works Programme in 2018/19. Keats House is deficit funded by City's Cash.
16. The increase to Clients and Customer receipts of £158,000 is due to an increase in expected income at Tower Bridge, both in the Gift shop and in admissions. However, these income increases are netted off by rises to equipment expenditure in the Gift Shop.
17. Appendix 2 provides a full analysis of Support Services and Capital costs. The decrease of £386,000 in the budget for Support Services and Capital Charges (City Fund) is mainly due to GiP depreciation dropping out of the capital charges in 2019/20, of which Culture Committee services were charged around 45% of this.
18. The rise in the share of Open Spaces Directorate costs of £57,000 relates to the inflation uplift yet to be allocated in 2019/20.

Potential Further Budget Developments

19. The provisional nature of the 2018/19 and 2019/20 revenue budgets recognises that further revisions may be required, including in relation to:
 - decisions on funding of the Cyclical Works Programme by the Resource Allocation Sub Committee.

Revenue Budget 2018/19

20. The forecast outturn for the current year is £29.042m compared to the latest approved budget of £28.878m showing a potential overspend of £164,000. This potential overspend relates to a likely deficit of income at the Monument of £99,000, where, similar to many other central London attractions as reported by industry bodies, and most notable given its close proximity to the 2017 London Bridge attack, the Monument is struggling to recover in terms of visitors and income and a potential overspend of £65,000 on the City Outdoor Arts Programme due to payments being made to London Festival of Architecture in the current financial year as commission for a major installation that will form part of the Fantastic Feats programme next year. This overspend, if realised will be deducted from 2019/20 budgets.
21. The movement between 2018/19 Original and Latest Approved Budget is detailed in Appendix 3.

Draft Capital and Supplementary Revenue Budgets

22. The latest estimated costs for the Committee's current capital and supplementary revenue projects are summarised in the Table below.

Service	Project	Exp. Pre 01/04/18 £'000	2018/19 £'000	2019/20 £'000	2020/21 £'000	Later Years £'000	Total £'000
CITY FUND <u>Pre-implementation</u>							
London Metropolitan Archives	Future accommodation planning	10	34				44
Guildhall Art Gallery	Cloakroom & WCs refurbishment			16			16
<u>Authority to start work granted</u>							
London Metropolitan Archives	Roof Replacement	693	9				702
TOTAL CITY FUND		703	43	16	0	0	762
CITY'S CASH <u>Pre-implementation</u>							
The Monument	Pavilion	4	64	10			78
Keats House	Access & WC improvements	9	6				15
<u>Authority to start work granted</u>							
Mayoralty & Shrievalty	Lord Mayor's Coach refurbishment	440	245				685
The Monument	Deferred works	8		27	33		68
TOTAL CITY'S CASH		461	315	37	33	0	846
BRIDGE HOUSE ESTATES <u>Pre-implementation</u>							
Tower Bridge Tourism	Walkway roof replacement	40	3				43
<u>Authority to start work granted</u>							
Tower Bridge Tourism	Education & Community Engagement Centre	23	270				293
TOTAL BRIDGE HOUSE ESTATES		63	273	0	0	0	336
TOTAL		1,227	631	53	33	0	1,944

23. Pre-implementation costs comprise feasibility and option appraisal expenditure which has been approved in accordance with the project procedure, prior to authority to start work.
24. It should be noted that the above figures exclude the implementation costs of those schemes which have yet to receive authority to start work, such as the Tower Bridge walkway roof, the Guildhall Art Gallery cloakrooms and Keats House Access & WC improvements projects.
25. The project to improve the access to Keats House and to refurbish the existing outside toilet block is due to commence this year, subject to further approvals and the receipt of funding.
26. The latest Capital and Supplementary Revenue Project forecast expenditure on approved schemes will be presented to the Court of Common Council for formal approval in March 2019.

Appendices

- Appendix 1 – Analysis by Service Managed
- Appendix 2 – Recharges from/to Culture, Heritage and Libraries
- Appendix 3 – Original to Latest Approved Local Risk Budget

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APPENDIX 1

Analysis by Service Managed	Fund	Actual 2017-18 £'000	Original Budget 2018-19 £'000	Latest Approved Budget 2018-19 £'000	Original Budget 2019-20 £'000	Movement 2018-19 Orig To Orig Budget 2019-20 £'000	Para Ref.
Assistant Town Clerk & Culture Mile Director							
Guildhall Library	CF	(1,181)	(1,046)	(784)	(871)	175	8,17
City Business Library	CF	(614)	(662)	(661)	(588)	74	17
Culture, Heritage & Libraries Directorate^	CF	(1,699)	(2,031)	(2,028)	(1,920)	111	17
Museum of London	CF	(5,292)	(5,292)	(5,292)	(5,292)	-	
Museum of London REFCUS	CF	(5,734)	-	(6,000)	(29,800)	(29,800)	13
Guildhall Art Gallery	CF	(2,389)	(2,534)	(2,602)	(2,899)	(365)	5,8,11
London Metropolitan Archives	CF	(3,160)	(3,114)	(3,326)	(3,126)	(12)	
City Records Services	CF	(1,060)	(1,064)	(1,101)	(1,102)	(38)	
Visitor & City Information Services	CF	(768)	(822)	(859)	(886)	(64)	8
City Outdoor Arts Programme	CF	(344)	(361)	(379)	(376)	(15)	
Police Museum	CF	(17)	(17)	(22)	(22)	(5)	
Roman Remains & Guildhall Complex Land (City Surveyor)	CF	(108)	(48)	(48)	(23)	25	
Heritage Gallery	CC	(25)	(25)	(25)	(25)	-	
Mayoralty & Shrievalty (City Surveyor)	CC	(460)	(146)	(134)	(128)	18	
Total Assistant Town Clerk & Culture Mile Director		(22,851)	(17,162)	(23,261)	(47,058)	(29,896)	
Director of Open Spaces							
Keats House	CC	-	-	-	-	-	
Monument	CC	77	35	(9)	84	49	11
Tower Bridge Tourism	BHE	1,326	754	506	592	(162)	8,9,12,16
Total Director of Open Spaces		1,403	789	497	676	(113)	
Director of Community & Children's Services							
Barbican & Shoe Lane Libraries	CF	(2,791)	(2,835)	(2,908)	(2,799)	36	
Artizan Street Library & Portsoken	CF	(327)	(404)	(484)	(436)	(32)	
Health & Community Centre							
Information Services Section	CF	(310)	(305)	(234)	(214)	91	8
Total Director of Community & Children's Services		(3,428)	(3,544)	(3,626)	(3,449)	95	
Total City Fund	CF	(25,794)	(20,535)	(26,728)	(50,354)	(29,819)	
Total City's Cash	CC	(408)	(136)	(168)	(69)	67	
Total Bridge House Estates	BHE	1,326	754	506	592	(162)	
Total		(24,876)	(19,917)	(26,390)	(49,831)	(29,914)	

^ The Culture, Heritage and Libraries Directorate budget include the costs of the Guildhall Library building and therefore include £0.6m and £0.4m of Capital Recharges for 2018/19 and 2019/20 respectively

APPENDIX 2

Recharges from/to Culture, Heritage and Libraries	Actual 2017-18 £'000	Original Budget 2018-19 £'000	Latest Approved Budget 2018-19 £'000	Original Budget 2019-20 £'000
Support Service and Capital Charges				
Administrative Buildings	(2,351)	(2,566)	(2,410)	(2,585)
City Surveyor's Employee Recharge	(144)	(158)	(148)	(148)
Insurance	(230)	(249)	(250)	(256)
IS Recharges - Chamberlain	(1,080)	(1,019)	(1,089)	(1,010)
Capital Charges – City Fund	(1,846)	(2,003)	(1,903)	(1,580)
Support Services -				
Chamberlain and CLPS	(350)	(379)	(310)	(315)
Comptroller and City Solicitor	(57)	(3)	(56)	(55)
Town Clerk	(527)	(512)	(539)	(549)
City Surveyor	(26)	(22)	(27)	(27)
Total Support Services and Capital Charges	(6,611)	(6,911)	(6,732)	(6,525)
Recharges Within Funds				
Utilities recharge - Barbican Centre	(289)	(233)	(233)	(233)
Open Spaces Directorate Recharge	(15)	(15)	(18)	(25)
Technical Services Recharge	-	-	(7)	(7)
Corporate and Democratic Core – Finance Committee	240	240	240	240
Recharges Across Funds				
Support Services – CHL Guildhall Administration and Open Spaces Directorate Recharge	369	366	352	309
TOTAL SUPPORT SERVICE AND CAPITAL CHARGES	(6,306)	(6,553)	(6,398)	(6,241)

APPENDIX 3

Original to Latest Approved Local Risk Budget	£000
Original Local Risk Budget	(7,103)
City Fund and Bridge House Estates carry forwards	(276)
All funds contribution pay, budget uplift	(71)
Increase to salary budgets following the new rules over holiday pay, lead to backdated pay for the last three financial years	(50)
City of London Apprenticeship Scheme	(51)
Net City Fund and City's Cash budget virements from Community and Children's services (£54,000) relating to the management of Portsoken Health and Community Centre being transferred to Artizan Street Library and from Open Spaces (£20,000) relating to additional signage at the Monument.	(74)
City Surveyor local risk changes in the phasing over the 3 year cycle of each of the Cyclical Works Programmes, planned and reactive works and Facilities Management.	19
Latest Approved Local Risk Budget	(7,606)

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Committee:	Date:
Culture Heritage and Libraries	11 December 2018
Subject: Departmental Business Plan 2018/19 – Six month performance update for Keats House – Registered Charity No 1053381	Public
Report of: Colin Buttery – Director, Open Spaces	For Information
Report author: Gerry Kiefer, Open Spaces	

Summary

This report provides Members with a six-month performance update by Keats House against the 2018/19 Open Spaces Department Business Plan.

The update highlights progress against programmes and projects, six monthly performance indicator data and includes achievements under the Business plan's three main objectives.

Recommendation

Members are asked to:

- Note the progress made by Keats House against the 2018/19 Business Plan objectives, projects and performance indicators.

Main Report

Background

1. The Culture, Heritage and Libraries Committee approved the Departmental Business Plan (Appendix 1) for 2018/19 in May 2018.
2. The Department's Vision is: *we enrich people's lives by enhancing and providing access to ecologically diverse open spaces and outstanding heritage assets across London and beyond.*
3. The Business Plan identified three main objectives under which sit twelve outcomes which are set out on page one of the Business Plan.
4. The key programmes and projects listed on page 2 of the Business Plan will help the Department achieve these objectives and outcomes.

Current Position

Objectives and Outcomes

5. A number of notable achievements have already been made under the three objectives:

A. Open Spaces and Historic Sites are Thriving and Accessible.

- 19,518 people visited Keats House and garden or took part in the events programme from 1 April to 30 September 2018. This represents a 2% decrease on the same period in 2017 (19,961 people).
- Within this total figure however, 7,688 people visited Keats House itself from 1 April to 30 September 2018. This represents a 17% increase on the same period in 2017 (6,581 people).
- Over 50 public events were delivered at Keats House and offsite between April and September 2018, attended by 2,864 people.
- Keats House opened for free on the weekend of 22/23 September, as part of Open House London 2018, with 743 people visiting over the two days.
- Keats House entered London in Bloom for the first time and was awarded 'Silver Gilt' (scored 70 – 84% of the points available) in the Walled Garden category.

B. Spaces Enrich People's Lives.

- A total of 31 taught sessions for schools were delivered April – September, with 556 students and 96 teacher / carers taking part.
- The 2018 Summer School (4-6 July) saw 36 students from seven schools take part in a four-day programme of creative writing workshops and activities, including meeting published poets. This resulted in a total of 123 instances of engagement with the arts for young people.

C. Business Practices Are Responsible And Sustainable.

- Keats House continues to support a range of volunteer opportunities, including Front of House, Tour Guides, Poetry Ambassadors, Event Support and Collections Care roles. 759 hours of volunteering have been recorded in the first two quarters of 2018/19.
- Keats House hosted a networking event for the City's Apprentice cohort on 27 July 2018. 18 Apprentices and 4 Officers from the Department of Community and Children's Services attended.

Programmes and Projects

6. The Business Plan identified 14 grouped programmes and projects which would help the Department to deliver its three main objectives. Keats House is making progress on the following:

- **Capital improvement projects** - The project to improve access to the grounds and toilet facilities at 10 Keats Grove is continuing with advisory meetings with LB Camden, Historic England and public engagement sessions held between April and September '18.

- **Continuously develop the visitor offer** – As well as delivering a year round programme of events, the Keats200 programme is being developed with a new exhibition and launch event on 1 December 2018.
- **Maximise the value of our assets** - Keats House staff continue to support City Surveyors to deliver a number of property maintenance and improvement projects at 10 Keats Grove and delivery of the cyclical works programme.

Performance Indicators

7. The Business Plan report identified a number of performance indicators. Many of these are collated annually, but those relevant to this Committee where data is available at 6 months is shown in the table below. Where Keats House contributes to Departmental Performance Measures these are shown in appendix 2.

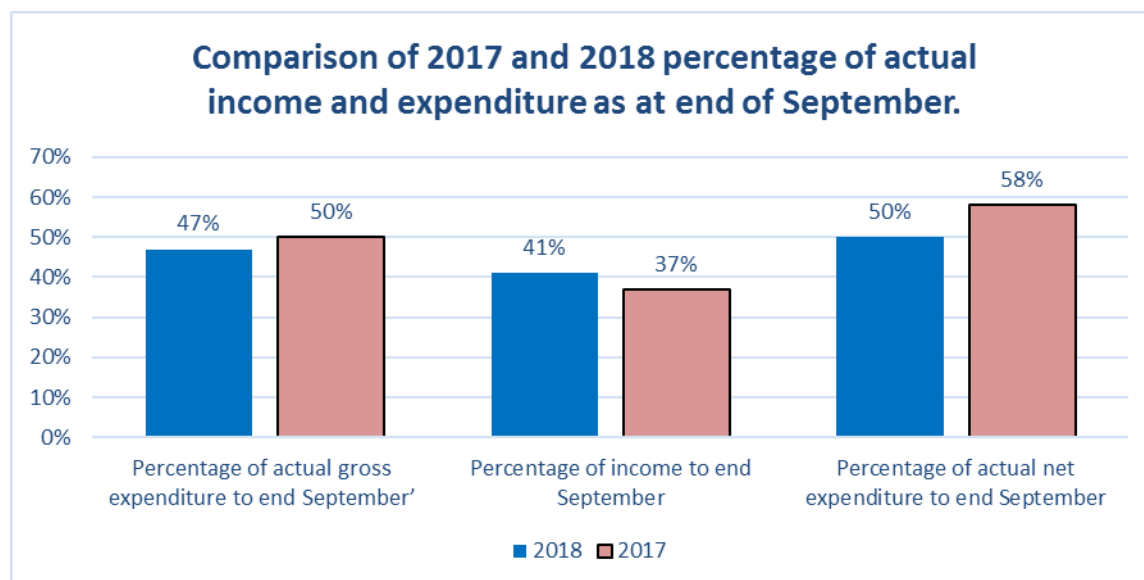
KEATS HOUSE Performance Measure	Frequency Measure	2018/19 Performance Target	2018/19 update to 30 Sept 2018
To maintain high or increase Net Promoter score as an indication of customer satisfaction at Keats House	6 monthly	76	71
Increase visitor numbers at Keats House by 3%	6 monthly	17/18 + 3% = House 24,246 Total inc garden estimate: 34,716	13,071 (on target) 19,518 (on target)
Increase revenue through retail and private hire by 5% at Keats house	6 monthly	17/18 + 5% = Retail -£9645 Private Hire - £17,771	Retail N/A at mid year Private Hire: £9,456

8. In relation to the missed target for the Net Promoter Score, this is due to the following reduction in the scores given by survey respondents: 8 people reduced their score from 9/10 to 7/8 and 3 people gave a rating of 6, compared to no one scoring below 7 in the previous survey. In a separate but related question on the survey, 100% of respondents still rated their visit as good (21%) or very good (79%). Once fully collated and analysed, the survey findings, along with other visitor experience data and feedback, will be used to inform an improvement plan for 2019/20.
9. Retail revenue income is not available at mid-year, but indicative figures show that shop income is performing above expectations.

Implications

Financial Performance

10. Six months into the financial year, Keats House is anticipating that it will achieve its net expenditure budget.



11. The table above shows the percentage of actual expenditure and income and net expenditure for the six month periods April to September in both 2017 and 2018. In 2018 the percentage of expenditure is down slightly and income above the level achieved in 2017, hence the net budget position is 50% whilst at the same period in 2017 it was at 58%.

Corporate & Strategic Implications

Open Space Charities

12. Keats House is a registered charity (number 1053381). Officers have been asked to remind Members that decisions they take in relation to the Charity must be taken in the best interests of the Charity.

The Corporate Plan

13. Keats House actively contributes to the following Corporate Plan 2018-23 aims and outcomes:

Contribute to a flourishing society

- People are safe and feel safe
- People enjoy good health and wellbeing
- People have equal opportunities to enrich their lives and reach their full potential
- Communities are cohesive and have the facilities they need

Support a thriving economy

- We are a global hub for innovation in financial and professional services, commerce and culture

Shape outstanding environments

- We inspire enterprise, excellence, creativity and collaboration
- Our spaces are secure, resilient and well-maintained

Conclusion

14. Keats House has maintained good performance during a period of transition and continues to support the aims and outcomes of the Department and Corporate Plan.
15. The focus for the period October '18 – March '19 is to launch the Keats200 programme and ensure that the Forward Plan for Keats House is fully mapped against the new Corporate Plan and Departmental Objectives and Outcomes for 2019 – 2021.

Appendices

- Appendix 1 - High-level Business Plan 2018-19
- Appendix 2 - Department wide performance measures

Background Reports

Final Departmental Business Plan 2018/19 – Open Spaces, May 22nd, 2018.

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We enrich people's lives by enhancing and providing access to ecologically diverse open spaces and outstanding heritage assets across London and beyond

The main [Corporate Plan](#) aims and outcomes we aim to impact on are:

Contribute to a flourishing society

2. People enjoy good health and wellbeing
3. People have equal opportunities to enrich their lives and reach their full potential
4. Communities are cohesive and have the facilities they need

Shape outstanding environments

10. We inspire enterprise, excellence, creativity and collaboration
11. We have clean air, land and water and a thriving and sustainable natural environment.
12. Our spaces are secure, resilient and well-maintained

What we do is: Protect, enhance and provide access to open space; preserve heritage; provide engaging visitor opportunities, conserve and enhance biodiversity; share history; enable community engagement and learning; provide respectful commemoration and disposal of the dead

	Our total 2018-19 budget is (Local and central risk, recharges and surveyors local risk):		
	(Expenditure) (£000)	Income (£000)	Net cost (£000)
City of London Cemetery & Crematorium	(5,492)	4,821	(671)
City Gardens & Bunhill Fields	(2,313)	429	(1,884)
Directorate & Learning Programme	(1,594)	1,353	(241)
The Commons (Burnham Beeches, Stoke Common and City Commons)	(3,340)	324	(3,016)
Epping Forest	(7,808)	1,678	(6,130)
Hampstead Heath, Highgate Wood, Queen's Park & Keats House	(12,558)	3,703	(8,855)
West Ham Park	(1,930)	316	(1,614)
Monument	(634)	669	35
Tower Bridge	(7,849)	6,261	(1,588)
Total	(43,518)	19,544	(23,964)

Our three top line objectives and twelve outcomes are:

A. Open spaces and historic sites are thriving and accessible.

1. Our open spaces, heritage and cultural assets are protected, conserved and enhanced (10)
2. London has clean air and mitigates flood risk and climate change (1, 11, 12)
3. Our spaces are accessible, inclusive and safe (1, 2, 12)
4. Our habitats are flourishing, biodiverse and resilient to change (10, 11, 12)

B. Spaces enrich people's lives.

5. People enjoy good health and wellbeing (2, 3, 4)
6. Nature, heritage and place are valued and understood (2, 3, 4)
7. People feel welcome and included (3, 4, 10)
8. People discover, learn and develop (3)

C. Business practices are responsible and sustainable.

9. Our practices are financially, socially and environmentally sustainable (5, 11)
10. London's natural capital and heritage assets are enhanced through our leadership, influence, investment, collaboration and innovation (7, 9, 11)
11. Our staff and volunteers are motivated, empowered, engaged and supported (8)
12. Everyone has the relevant skills to reach their full potential (8)

What we'll measure:

- Ecological condition
- Visitor experience
- Green Flags and Green Heritage
- Knowledge of learning participants
- Intention of participants to visit again or recommend to friends
- Volunteering participation and experience
- Number of customers / visits / satisfaction across our services
- Condition of heritage assets

The numbers show how our outcomes and Departmental programmes and projects link to delivering the [Corporate Plan Outcomes 2018-2023](#).

Departmental programmes and projects

- a) Progress a number of capital improvement projects at the central heritage sites including; Keats House and Gardens, the launch of a fully accessible education facility at Tower Bridge, review the potential for a secure exit facility at the Bridge's South Tower and progress a standalone Visitor Centre for the Monument (3, 4, 10).
- b) Continuously develop the visitor offer across the Department in terms of content, processes, technology, customer service and cultural programming (3, 4, 7, 9)
- c) Develop and agree a sustainable model for delivering Learning (3, 4, 10)
- d) Deliver opportunities arising from improved management capability from the City of London Corporation (Open Spaces) Act (1, 3, 10, 12)
- e) Protect our heritage at risk: developing partnership funding bids at Wanstead Park and Bunhill Fields while completing funded works at Kenley Common (10, 1)
- f) Develop engineering studies for six Raised Reservoirs at Epping Forest (1, 11, 12)
- g) Develop sustainable football improvements at Wanstead Flats (2, 9)
- h) Progress the replacement of ageing cremators with new at the Cemetery and Crematorium (11)
- i) Work cross-departmentally through Asset Management Planning to maximise the value of our assets including: implementing agreed options for commercial wayleaves, Heathfield House, Warren House, lodges, Finsbury Circus and the former West Ham Park Nursery site (2, 4, 10, 12)
- j) Initiate and progress key capital and local risk projects including playgrounds, ancillary visitor and operational facilities and grazing expansion plans; (2, 4, 10, 12)
- k) Secure funding to create new accessible public spaces within the City's churchyards (2, 4, 10, 12)
- l) Progress the Departmental Programmes including; Fleet, Energy Efficiency and Sports. (2, 4, 5, 11)
- m) Obtain agreement and implement the overarching Departmental and site specific 'events' policies (2, 4, 5, 10, 12)
- n) Progress reviews, drafting and completion of management / conservation plans at Epping Forest, Hampstead Heath, Stoke Common and West Ham Park (11, 12)

What we'll measure:

- Customer service standards
- Accreditations
- Staff satisfaction
- H&S accident investigations
- Sickness absence
- Utility consumption
- Electricity generation
- Website visits and social media engagement
- Project management and delivery
- Income
- Net budget position

Corporate programmes and projects

- Ensure efficient use of property and reduction in maintenance costs
- Provide support for the initial 24 apprenticeships within the department and seek to expand the programme using the levy funding
- Support the development of asset management plans and master plans for each site

How we plan to develop our capabilities this year

- Continue to deliver initiatives arising from the Culture Board Programme; increasing cross division working
- Make more effective use of IT and technology and adopt 'smarter' ways of working.
- Finalise and refine our outcomes framework to better understand and demonstrate our value to our customers
- Use GIS to support management of sites and enhance visitor information
- Develop and implement a Charitable Trusts fundraising strategy
- Enhance customer service through use of CRM

What we're planning to do in the future:

- Improve our workforce planning and ensure our workforce is reflective of the communities we serve
- Develop the cultural profile of the Department's heritage attractions
- Complete the process of land registration
- Develop on-line retail and bookings and increase opportunities for a cash-free environment

The numbers show how our objectives and Departmental programmes and projects link to delivering the [Corporate Plan Outcomes 2018-2023](#).

Appendix 2 – Departmental Performance measures

PERFORMANCE INDICATORS		2018/19 Performance Target	2018/19 update to 30 Sept 2018
PI 20	Increase the number of 'visitors' to the Open spaces webpages.	2017/18 performance plus 10% = 843,784	620,463
PI 22	Reduce the average number of Full Time Employee (FTE) working days lost per FTE due to short term sickness absence.	3.2 days FTE Working Days Lost per FTE	1.68
PI 23	Reduce the average number of FTE working days lost per FTE due to long term sickness absence.	2.30 days FTE Working Days Lost per FTE	1.91
PI 24	Increase the percentage of Open Space's staff who state they are at least satisfied with their workplace in the annual staff wellbeing survey.	95%	This exact question was not asked in the staff survey, but a similar question resulted in the following response: <ul style="list-style-type: none"> 79% of staff would recommend working for the Open Spaces Department

Committee	Dated:
Culture Heritage and Libraries Committee	11 December 2018
Subject: Keats House Pricing Review 2019/20 – (Registered Charity No 1053381)	Public
Report of: Director of Open Spaces	For Decision
Report author: Rob Shakespeare, Principal Curator	

Summary

This report sets out the proposed changes to admission prices to Keats House, and private hire rates for Keats House and Ten Keats Grove, for the financial year 2019/20.

The proposed charges are informed through benchmarking with local and regional peer organisations.

The proposals support the Keats200 programme to grow and diversify audiences and revenue.

Recommendation

It is recommended that:

- Members approve the proposed admission prices and private hire rates outlined in this report as detailed in Appendix 2.

Main Report

Background

1. Keats House is Registered Charity 1053381, the purpose of which is ‘to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre’.
2. Income generated from admissions to the house, educational taught sessions and private hire of the Chester Room and Nightingale Room in Ten Keats Grove, contribute towards the cost of running the service.
3. The Keats200 programme (2018 – 2021) aims to increase visitor numbers and diversify audiences. Adjusting entry prices is one way of facilitating this, while acknowledging the need to maintain the proportion of the budget derived from income.

Current Position

4. The current admission fees at Keats House have been in place since April 2016 and, historically, have tended to be lower than our peer organisations (see Appendix 1). They are:

Ticket price / organisation	Keats House
Full price	£6.50
Senior	£5.50 (over 65s)
Concession	£4.50 (students, unemployed and people with a disability)
Child	FREE (aged 17 and under)
National Trust Member	£3.25 (tied at 50% of full price ticket)
Art Fund Member	FREE
Educational Taught Sessions	£3 per student

5. An income target of £35,000 is set against admissions which includes educational taught sessions.
6. In 2017/18, an outturn of £40,905 was achieved against admissions, including educational taught sessions.
7. The full price ticket is up to £3 or 30% cheaper than similar peer organisations. This could be seen to undervalue the visitor offer at Keats House, a view expressed by Visit England in their recent Assessment Visit. The 2017 Visitor Survey showed that 88% of visitors surveyed felt the price to be 'good' or 'excellent' value for money.
8. The 'Senior' ticket price for people aged over 65, is priced between the Full Price ticket and the Concession rate. This is not a commonly adopted approach amongst our peer organisations or within the North London Open Spaces Division and causes confusion when communicating with customers.
9. It would also be desirable to have a consistent approach to 'Concessions' across the Division, which offers a 40% reduction on the full price ticket price for its concessionary rate.
10. Free entry for children is currently defined as '17 and under'. This is arbitrary and causes administration problems, particularly when admitting self-led college and sixth form groups, as it results in some students being potentially eligible for charges.
11. Two sector wide ticket categories are included: National Trust Members are eligible for a 50% reduction on the full price ticket and National Art Fund Members receive free entry. The historic reasons behind these agreements are being investigated but the position is not expected to change for the financial year commencing April 2019.

12. Our 2017 Visitor Survey showed that about a third of our visitors come from outside the UK, whereas only 13% defined themselves as local. The same survey also showed that 77% were visiting Keats House for the first time, while only 9% had visited previously in the last 12 months. There is clearly the opportunity to encourage more local people to visit Keats House on a regular basis, which would increase our audiences and, potentially, lead to increased revenue through shop sales and ticketed events. Actions to engage more with our local community would also contribute to Corporate Plan aims, specifically 'Communities are cohesive and have the facilities they need'.
13. The current charge for educational taught sessions is £3 per student. Schools continue to face challenging financial positions and Keats200 is an opportunity to encourage more educational visits. A £2 (or two hundred pence) fee would also have marketing opportunities during Keats200, as well as helping deliver strategic objectives for increasing access and maximising the learning potential of our sites.
14. Keats House currently advertises Private Hire rates for the Chester Room, whole House and the Nightingale Room, see Appendix 1.
15. In practice, hires of the Chester Room and whole House are problematic because it impacts on the visitor experience if within business hours, or incurs additional expense in terms of staff costs and lost staff capacity if out of hours.
16. The Nightingale Room can be opened independently of the House and is a larger, less historically sensitive space, suitable for a range of hires at different times. A 20% discounted rate is currently offered to 'not-for-profit' organisations running literary events or events which benefit the local community. This is ambiguous and causes difficulties for staff to administer fairly and consistently.
17. An income target of £17,000 is set against hire of facilities. In 2017-18, an outturn total of £16,925 was achieved from over 100 hires. Officer time in administering and supporting private hires, along with additional staffing and contract security costs to support the hire itself, are significant and impact on the core functions of the heritage attraction, especially when hires include the Chester Room or whole House.

Proposals

18. Taking account of a recent benchmarking exercise and the launch of the Keats200 programme it is proposed that:
 - I. The cost of a Full Price ticket to Keats House be increased by £1 to £7.50, an above inflationary (15%) increase which brings it in line with peer organisations.
 - II. Merge the Senior category into the Concession rate and freeze the Concession rate at £4.50, i.e. a 40% discount on the full price ticket.

- III. Following the successful introduction at Tower Bridge, trial during 2019/20 a local Community ticket priced £2, for residents of the London Borough of Camden and the City of London, to encourage more local and repeat visits.
- IV. Increase the age limit for free entry to the House to 18 years to include all those in compulsory education or training.
- V. Reduce the fee charged for educational taught sessions to £2 per head for the duration of the Keats200 programme (until March 2021), to provide affordability and encourage greater take-up from schools.
- VI. Limit the private hire of the Chester Room to those which support the purpose and aims of the House. Fees will be determined on application subject to the nature and impact of the event, rather than being advertised.
- VII. Increase fees for the Nightingale Room by 2.7% in line with the Consumer Price Index and remove the advertised reduction for 'not for profit organisations'. It is proposed that regular bookings or those that support the purpose and programming of the House will be assessed to determine an appropriate reduction or waiver of charges at the time of booking.

Consultation

- 19. The proposed changes to admission prices as set out in Appendix 1 of this report, were discussed at the Keats House Consultative Committee held on 3 October 2018, which broadly endorsed the changes proposed in this paper. There has been one change to the proposal since that consultation which is to freeze the Concession rate at £4.50, rather than £5 as proposed to the Consultative Committee. That proposal was changed in order to ensure a consistent approach to Concessions across the Division.

Corporate and Strategic Implications

- 20. Through offering competitive pricing, including appropriate discounts, Keats House particularly helps to achieve the 2018-2023 Corporate Plan's aims to: Contribute to a flourishing society (3-4), Support a thriving economy (5) and Shape outstanding environments (12).
- 21. The proposals position Keats House to contribute directly to the values and objectives of the City of London's Cultural Strategy 2018-22, specifically by being an 'open, distinct, welcoming and culturally vibrant destination', as well as able to 'cultivate the creativity, skills and knowledge of the next generation' and 'promote our world class culture and heritage offer and use our wealth of outdoor spaces to widen its appeal to a more diverse audience, enabling communities in the City and beyond'.
- 22. The proposals also support the three objectives set out in the Open Spaces Business Plan 2018-19: a) Open spaces and historic sites are thriving and

accessible, b) Spaces enrich people's lives and c) Business practices are responsible and sustainable.

23. Officers have been asked to remind Members of the City's obligation, as the sole trustee of the Keats House Charity, to make decisions in relation to Keats House in the best interest of the charity.

Financial Implications

24. A simple and conservative modelling exercise has been conducted to calculate projected income from the proposed new charging structure. The number of tickets sold in 2017-18 in each category was reduced by 13% to allow for local residents. The total number of locals was then re-introduced at the proposed £2 ticket price.
25. This model resulted in projected income of £39,501 with no audience growth and £40,686 with the current target 3% audience growth added. This would meet income targets set for the year 2019/20.

Conclusion

26. Keats House continues to meet its income targets, principally through admission charges, private hires and sales of merchandise.
27. The Keats200 programme from December 2018 to February 2021 and beyond is an opportunity to grow and diversify audiences and income, ensuring that Keats House has a sustainable future in terms of audiences and income.
28. The changes to admission prices proposed, support the aims of the Keats House charity as well as those of the Corporation, while providing a range of affordable ways for the public to visit and enjoy the cultural offer at Keats House.

Appendices

- Appendix 1 – Fees comparison and current Private hire rates.
- Appendix 2 – Proposed charges 2019/20.

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Appendix 1. Fees comparison to local & regional peer organisations, Autumn 2018.

Ticket price / organisation	Keats House	2 Willow Road / Fenton House	The Freud Museum	Charles Dickens House	Dr Johnson's House	The Monument	Keats House Proposed from April 2019.
Full price	£6.50	£7 / £8	£9	£9.50	£7	£5	£7.50
Senior	£5.50 (over 65s)	N/A	Same as concession below	Same as concession below	Same as concession below	Same as concession below	Same as concession below
Concession	£4.50 (students, unemployed persons and disabled persons)	N/A	£7 (senior citizens, children aged 12 – 16 years old, unemployed persons and disabled persons)	£7.50	£6 (over 60, student or registered unemployed)	£3.30	£4.50
Child	FREE (aged 17 and under)	£3.50 / £4	FREE (under 12)	£4.50 (aged 6 – 16 years old)	£3.50 (aged 5 – 17 years old)	£2.50 (5 – 15 years old)	FREE (aged 18 and under)
National Trust Member	£3.25 (tied at 50% of full price ticket)	FREE	£4.50 (tied at 50% of full price ticket)	N/A	N/A	N/A	£3.75 (tied at 50% of full price ticket)

Art Fund Member	FREE	N/A	£4.50 (tied at 50% of full price ticket)	FREE	N/A	N/A	FREE
Notes	Fees as from April 2016 to date.	A joint ticket for both properties costs £13 for adults and £6.50 for children.			Family ticket for two adults and two children: £15		£2 community ticket rate to be trialled

Publicly advertised Private hire rates 2018/19:

	Private 9am-5pm	Private 5pm-9pm	Charity* 9am-5pm	Charity* 5pm-9pm
Chester Room (per hr)	£100	£125 (min 2 hrs)	£80	£100 (min 2 hrs)
All Keats House (per hr)	£140	£185 (min 2 hrs)	£120	£148 (min 2 hrs)
Nightingale (per hr)	£70	£125 (min 2 hrs)	£56	£100 (min 2 hrs)

* A discounted rate is offered to not-for-profit organisations running literary events or events which benefit the local community.

A 10% discount is available for block bookings of 10 or more sessions paid in advance.

Appendix 2. Proposed charges 2019/20.

Ticket type	Current Charges	Proposed 2019/20 Charges
Full price	£6.50	£7.50
Senior	£5.50 (over 65s)	Included in Concession (below)
Concession	£4.50 (students, unemployed and people with a disability)	£4.50 (60 and over, students, unemployed and people with a disability)
Community rate ticket	N/A	£2 (for residents of LB Camden and the City of London)
Child	FREE (aged 17 and under)	FREE (aged 18 and under)
National Trust Member	£3.25 (tied at 50% of full price ticket)	£3.75 (tied at 50% of full price ticket)
Art Fund Member	FREE	FREE
Educational Taught Sessions	£3 per student	£2 per student

Publicly advertised Private hire rates 2019/20:

	9am-5pm	5pm-9pm
Nightingale (per hr)	£72	£128 (min 2 hrs)
Chester Room / Keats House	Price to be determined on application against criteria to be developed by Principal Curator.	

Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision	11/12/2018
Subject: City Outdoor Arts Programme: request for five-years' continuance of funding	Public
Report of: Peter Lisley, Assistant Town Clerk and Culture Mile Director	For Decision
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

In October 2016, your Committee agreed that funding previously allocated to the City of London Festival would be awarded to your Cultural and Visitor Development Team in order to establish and deliver a new programme of outdoor work. The programme, it was agreed, would be delivered in partnership, enliven City spaces with excellent and innovative work and help build new audiences, especially amongst City workers. Guildhall Yard events and contributions to major pan-London and national anniversaries and celebrations were also assigned to this programme.

This report and the accompanying presentation reflect on the two major thematic programmes delivered to date under the new arrangement (*Londinium* and *Women: Work and Power*) and on the growing number of Yard and external events the new Outdoor Arts Programme Team is delivering or facilitating. It notes that over the two years of operation, the major thematic programmes have engaged with 58,406 visitors, the Yard markets a further 32,191 and events supported by the programme and team an additional 1,025,043 – this delivers a total figure of 1,115,640. Some further breakdown and other statistics that help demonstrate the value of the programme and how it is delivering against golden thread principles are given below.

Noting that next year's programme, *Fantastic Feats: The Building of London*, will be the last under the current funding term, this report seeks your Committee's approval for a further five years' funding, with the opportunity to bid for another five-year term after three (so that there is never less than two future years' funding agreed). This request is predicated on the need to forward plan. Already, the team are engaging with partners for events through to 2021 but opportunities are at risk of being lost without the ability to commit.

If the new funding term is not agreed, Members are asked to note that it will not be possible, within current resources, to continue delivering the annual programme of themed events, the Guildhall Yard programme (including markets), ad hoc City events, and external events and exhibitions. Facilitation of public art through the City Arts Initiative and the City's open House contribution would not be affected.

Recommendation(s)

Members are asked to:

- Approve a further five years funding of the City Outdoor Arts Programme from 2020/21 (when the current funding arrangement ends) to 2024/25 inclusive, noting the current annual budget (2018/19) is £376,000.
- Invite officers to bid for another five-year term of funding after three years of the new term (in 2022/23), to enable future planning and the ability to secure opportunities as they arise.

Main Report

Background

1. Following a comprehensive three-month consultation with relevant Members, officers and stakeholders, a proposal for a successor model to the City of London Festival was presented to your Committee in October 2016. As part of that proposal, it was agreed that funding previously allocated to the festival would be allocated to the Cultural and Visitor Development Team which formerly sat within your Culture, Heritage and Libraries Department and is now a part of Town Clerk's (Cultural Services).
2. Working with City partners, it was agreed that the Team would use this budget to deliver an annual programme of events based on a set of underlying principles, providing a 'golden thread' for a new festival model. Those principles are to:
 - a. Attract new audiences, particularly from the City workers group;
 - b. Work in partnership;
 - c. Enliven and open up City spaces; and
 - d. Produce excellent and innovative work.
3. It was also agreed that, using this budget, a new, fixed term post would be created within the Culture and Visitor Development Team to develop and deliver the new festival programme and support cultural programming activity across the City, including Guildhall Yard events and contributions to major pan-London and national anniversaries and celebrations. As part of that, it was agreed that £20,000 of the overall festival budget should be allocated annually to deliver cultural content for the Guildhall Yard's public programme.
4. In September 2017, your Committee requested that some provision be made within the programmes delivered by the new Outdoor Arts Programme Team for small to mid-scale music concerts. In 2018, as part of *Women: Work and Power*, Spitalfields Music were commissioned to deliver three concerts in Livery Halls, showcasing the work of women composers and players. In 2019, as part of *Fantastic Feats: The Building of London*, the Team are working with Spitalfields Music again to explore the opportunity of a series of concerts in sky gardens (tying with the architectural theme of this programme). It is anticipated that a concert series will be programmed each year going forward, aligning with programme themes.

5. Should this bid be successful, the next three years of programme themes are agreed with your Committee. They are *Fantastic Feats: The Building of London* in 2019 – a celebration of City and London architectural and engineering achievements linked to some key City anniversaries; a celebration of the City’s diverse communities at home and abroad with a link to Mayflower 400 in 2020; and the 200th anniversary of the death of City-born John Keats in 2021.

Current Position

6. Following six years of Audience Finder research and analysis (2013-2018), it has become a consistent and demonstrable fact that outdoor arts attract a wider-ranging and more diverse audience that is more truly representative of the total population than those attracted by other artforms. Indeed, it is often argued that free, outdoor arts events are the most democratic artform, often happening in spaces familiar to communities without the sometimes intimidating and preclusive etiquettes that prevent some from attending activities in built venues.
7. Outdoor Arts UK asserts that the artform is particularly successful at attracting audiences in the younger (16-24 and 25-34) and middle (35-44 and 45-54) age ranges – this is borne out in the analysis of City programmes given below. Similarly, the agency asserts, audiences represent a broader range of people from different ethnicities compared with other artform sectors, with white visitors slightly under-indexed (again reflected by the analysis below), and that outdoor arts attract all audience profiles from those with the highest engagement with the arts (35%) to those with the least engagement (32%) – in contrast, only 17% of audiences for indoor, ticketed arts are low cultural engagers.
8. Also pertinent to note, is that outdoor arts audiences are predominantly local. Indeed, one third of the audiences for the thematic programmes (*Women: Work and Power* and *Londinium*) and some 99% of those for the Yard markets are City workers. This contributes to local pride and encourages community cohesion, with Outdoor Arts UK asserting 70% of people strongly agree with the statement that an outdoor arts event is “good for the area’s image”. Again, the City’s programmes support this claim with 94% of respondents to our surveys agreeing that the programmes are “good for the City” and 84% agreeing that their experience made them think of the City as a more cultural place.

9. Across its two-year history, the City’s Outdoor Arts Programme has delivered two major thematic programmes (*Londinium* and *Women: Work and Power*), the first of these shining a light on the City’s Roman heritage and heralding the opening of the new London Mithraeum, and the second celebrating women’s rights and achievements, with a focus on City women past and present.
10. Collectively, these programmes comprised 148 events, of which 61 were produced in-house (by the team) and the remainder by City partners as part of an umbrella campaign. This umbrella model is popular amongst City stakeholders, with the City Corporation commissioning the headline events and inviting our attractions and cultural providers to contribute events and activities

on a specified theme. In so doing, the model delivers a strong market presence through the multi-partner, multi-channel promotion it generates, with each contributor pushing content as part of the wider programme achieving greater reach, resonance and patronage than the programme might achieve as a standalone event.

11. In numbers, 58,406 visitors engaged with the *Londinium* and/or *Women: Work and Power* programmes. Of these 32% were estimated to be City workers, 71% were under the age of 45, 54% identified as female, 8% as being from a Black or Black British ethnic background and 8% from an Asian or Asian British ethnic background.
12. What is particularly interesting here is that, while the worker proportion remains pretty much constant across both programmes (one third), *Women: Work and Power* saw 68% of its audiences identifying as female, 16% as Black or Black British and 10% as Asian or Asian British. The first two results shown are significantly higher than the London profile clearly demonstrating the resonance the programme has had with non-traditional City audiences.
13. In terms of coverage, it is estimated that the programmes collectively generated a 741m media reach across 353 articles, with online readership exceeding 2bn. With 94% of respondents to our surveys agreeing that the programmes are “good for the City”, 84% agreeing that their experience made them think of the City as a more cultural place (the core driver behind the City Corporation’s vision for culture as expressed in its Cultural Strategy 2018/22), and satisfaction ratings that saw 91% of visitors describe their experience as good or very good, these programmes clearly did “shine a light” on the City’s “incredible offer” as per the original stated objectives for this work, helping to shift perceptions about the City in a wholly positive way.
14. In addition to the programmes described above, the City Outdoor Arts Team has organised 23 Yard lunch markets over the past two years serving 32,191 City workers, and events and exhibitions (including *Fields of Battle*, *Wizarding World*, Open House, *House of Sound*, London Games Festival and the London Landmarks Half Marathon), which have collectively attracted 1,025,043 visitors.
15. Together, all events produced, facilitated and/or sponsored by the team have delivered 1,115,640 visitors over the two years. With the budgets for both years totalling £735,000, this represents a real cost of £0.66 per head and compares very favourably to other City and London outdoor events initiatives in terms of value for money.
16. The first of the golden thread principles described in item 2 above – to attract new audiences, particularly from the City workers group – is strongly evidenced above – not least in that around one third of audiences for our produced thematic programmes, and 99% of those for the Yard markets are working in the City.
17. For *Women: Work and Power*, the 68% female audience (81% at the Yard film screenings) and higher levels of Black or Black British, and Asian or Asian British attendances were anticipated given programming sought to target these groups

– be that the focus of the content, the commissioning of the *British Barbadian Nursing Revolution* and its associated events and/or the work delivered in Aldgate Square (including *Hidden Voices*, produced by Artichoke). What is interesting to note here though, is that while the size of audience diminished significantly with this programme (18,915 compared to 39,491) the diversity of the audience and the depth of experience increased in balance.

18. Notably, Artichoke's *Hidden Voices* worked with 58 community project participants in Aldgate across two months to research and record Bengali women's experiences of racism (for example), the experiences of rag trade machinists and Jewish women living and working in Aldgate from the 1930s to the 50s, the experiences of sex workers and homeless women, and the challenges and opportunities facing working women in Aldgate today.
19. That *Londinium* saw 71% of audiences under the age of 45, London Games Festival reported around 47% of its audiences as being under the age of 24 and London Landmarks Half Marathon confirmed that just over half of its spectators were under the age of 40, further demonstrates the appeal and diversity of the events produced and facilitated through this programme – connecting and engaging with a less traditional City audience base.
20. Aligning with the partnership golden thread principle (item 2), the City Outdoor Arts Programme has worked hard to secure some 56 partnerships over the two-year term of its existence. While it was agreed from the outset that fundraising would not form part of the Team's work, some partnerships have delivered high value benefits, such as London and Partners' marketing sponsorship of *Londinium* and Bloomberg's support of *The Lost City of London* exhibition in Paternoster Square. Most, however, have seen reciprocal agreements for major events that have delivered a cost-neutral outcome for the City Corporation while delivering against the programme's objectives – these include London Games Festival, *The World's Oldest Boat Race* (Thames Festival Trust), Yard Yoga (Another Space) and Fat Gay Vegan lunch markets.
21. Not included in the above partnership total are the many City stakeholders across culture and tourism who submit events and activities to be part of our programmes, and who – as described in item 10 – provide invaluable support in promoting them.
22. The golden thread also sought for the Outdoor Arts Programme to enliven and open up City spaces. With 42 spaces animated over the two-year term – including Aldgate Square and Aldgate Bus Depot, Leadenhall Market, Paternoster Square, St Paul's Churchyard and Bow Churchyard – the programme has delivered work in the heart of some of the City's most bustling communities and brought audiences, colour and activity to some of its less-loved spaces too. Most particularly, the programme has built, with considerable success, audiences for Guildhall Yard with 42,420 visitors attending events in the Yard in 2018 alone.

23. The final of the four golden thread principles was to produce excellent and innovative work. Over the two years, 14 major new have been delivered, from the untold stories of *The Lost City of London* and *Barbadian Nursing Revolution*, to the reinterpretation of City spaces such as the Billingsgate Roman Bathhouse for *Dark Earth*, the Aldgate Bus Depot with Run's *Londinium Apertum Est*, and the soundscapes and light shows of *Blood Rite* (Yard), *House of Sound* (Yard), *City of Women* (Leadenhall) and *Hidden Voices* (Aldgate Square).
24. With satisfaction ratings across programmes of 91% of visitors describing their experience as good or very good, 84% believing the City to be a more cultural space following their experience and 35% saying that their impression of the City had changed because of the event they attended, this work has been well received, and has helped to position the City in a positive way amongst the communities it serves. Indeed, for *Women: Work and Power*, the Audience Agency claim from the vox pops collected that “the focus on women’s stories led to a change in perceptions of the City as a male-dominated environment”.
25. In terms of legacy, the programmes have delivered well across a number of themes. The first of these is partner loyalty with the Mayor of London’s *Gigs* celebrating its seventh year in the City this year, London Games Festival returning in 2019 for its third, and London Landmarks Half Marathon, the *Great British Architectural Bake-Off* and Fat Gay Vegan all set to return for a second.
26. The programme has also significantly contributed to the City’s cultural reputation and standing. *Londinium* has spawned significant interest in our growing Roman offer and – as a result – the Roman offer becoming a staple favourite of group visits to the City; and *Women: Work and Power* has attracted significant political interest – from the Parliamentary Under Secretary of State at the Department for Digital, Culture, Media and Sport (Michael Ellis) opening the markets at the London Stock Exchange in a celebration of the programme to Justine Simons (Deputy Mayor of London for Culture and the Creative Industries) and Joanne McCartney (Statutory Deputy Mayor / Deputy Mayor, Education and Childcare) speaking at receptions and events.
27. Perhaps the most lasting legacy however, is that generated by the *Women: Work and Power* programme alone, which enabled *Sculpture in the City* to programme for the first time in its history an equal balance of men and women sculptors, and which has excited interest of Members in the representation of women on the City’s streetscape, with a working group led by your Deputy Chairman to explore the opportunity of the City Corporation commissioning a new permanent installation that celebrates the contribution of women to the City.

Proposals

28. Given the successes described above and the ongoing legacy of events confirming return visits, it is proposed that Members approve a further five years funding of the City Outdoor Arts Programme from 2020/21 (when the current funding arrangement ends) to 2024/25 inclusive, noting the current annual budget (2018/19) is £376,000.

29. It is also proposed that Members invite officers to bid for another five-year term of funding after three years of the new term (in 2022/23), to enable future planning and the ability to secure opportunities as they arise.

30. It should be noted that, if continuance of funding is not agreed, it will not be possible, within current resources, to deliver the annual programme of themed events, the Guildhall Yard programme (including markets), ad hoc City events and external events and exhibitions. Facilitation of public art through the City Arts Initiative and the City's Open House contribution would not be affected.

Corporate & Strategic Implications

31. The City's Outdoor Arts Programme aligns with all aims within the City Corporation's Corporate Plan delivering the specific outcomes:

2. People enjoy good health and wellbeing
3. People have equal opportunities to enrich their lives and reach their full potential
4. Communities are cohesive and have the facilities they need
7. We are a global hub for innovation in financial and professional services, commerce and culture
10. We inspire enterprise, excellence, creativity and collaboration

32. The programme significantly supports the City's Cultural Strategy 2018/22 in that it can clearly evidence its impact in shifting perceptions about the City as a cultural hub (a key driver of the Strategy's vision). It also supports six of the Strategy's ten objectives: to transform City spaces, deliver cultural excellence, promote our cultural strengths, widen audiences, engage with City business, and connect with the wider cultural ecology of London.

Conclusion

33. The success of the programmes delivered under the new City of London Festival model is significant. Working in partnership, it has delivered new audiences for the City (especially amongst the City worker group), commissioned new and innovative work and enlivened many City spaces. Furthermore, it has proven itself to be able to positively shift perceptions of the City as a cultural centre – a core aim of the City Corporation's Cultural Strategy 2018/22.

34. Funding for another five years will help the Outdoor Arts Programme Team build on this good work and plan, securing opportunities as they arise and developing programme themes. Without such support, it will not be possible to deliver the events and activities falling under the responsibility of this team and thus the 500,000 plus visitors per year the programme has delivered to date will be lost to the City.

Appendices – None

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Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision	11/12/2018
Subject: City Arts Initiative: recommendations to the Culture, Heritage & Libraries Committee	Public
Report of: Peter Lisley – Assistant Town Clerk and Culture Mile Director	For Decision
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 8 November 2018. At this meeting, the CAI considered the following public art proposals:

- 1. Green Finance Sculpture:** a new permanent sculpture is proposed by the Green Finance Sculpture Project to be situated in Greyfriars Churchyard (application for public art on private land);
- 2. Tideway:** Black Stages – final approval of the designs for permanent artworks for the Blackfriars Bridge Foreshore site is sought; and
- 3. Tideway:** approval for poetry to appear on the three signature ventilation columns on the Blackfriars Bridge Foreshore site is sought

The CAI also discussed your Committee's request to explore commissioning a permanent artwork recognising the role of women in the City.

Recommendation(s)

Members are asked to:

- Note the application for the **Green Finance Sculpture** acknowledging that the CAI may not recommend, and your Committee may not approve or decline applications for public art on private land.
- Ratify the City Arts Initiative's recommendations in relation to the other two proposals as follows:
 - **Tideway, Black Stages:** approve
 - **Tideway, Poetry:** approve, subject to confirmation of the final font and font size being received by the CAI for comment.

Main Report

Background

1. The City Arts Initiative (CAI) was established to improve the management of public art in the City. It provides advice to your Committee and other service Committees as appropriate on proposals for new public art, the maintenance of the City's existing public art and, if necessary, decommissioning.
2. The CAI comprises elected Members drawn from your Committee and relevant officers across planning, highways, open spaces, and cultural and visitor development, as well as those with specific expertise in the visual arts.
3. At your Committee in May this year, Members confirmed that those occupying the roles of Chairman and Deputy Chairman on the Culture, Heritage and Libraries Committee, and the Chairman of the Sculpture in the City Partner Board should have permanent seats on the City Arts Initiative. Your Committee also elected Mrs Barbara Newman and Mr Jeremy Simons to serve on the CAI for the 2018/19 committee year.
4. Apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.

Current Position

5. The CAI met on 8 November 2018 to consider the proposals outlined below.
6. Full-colour visual representations of the proposed artworks are circulated electronically with this report and available in appendix 1. Full details of all the applications to the CAI are available on request from the Assistant Town Clerk and Culture Mile Director.
7. The CAI also discussed your Committee's request that the group be tasked with exploring the commissioning of a permanent artwork recognising the role of women in the City. Your Deputy Chairman was nominated to appoint and lead a task group of six to eight experts to advance this request, working with the Cultural and Visitor Development Director to identify and invite appropriate members.

Proposals

Green Finance Sculpture

8. The CAI received a proposal for placing a new permanent sculpture on private land in Greyfriars Churchyard. The land is owned by the Diocese of London but maintained and managed by the City Corporation's Open Spaces Department.
9. The new commission will aim to raise awareness of the transformative power of green finance, seeking to change attitudes and actions, and influence present and future investors and decision makers in their financial response to environmental challenges.

10. A selection panel has met and reviewed a long list of artists for this project, agreeing on five who will be invited to respond to a brief. As part of that response, artists will be required to consider the opportunities and constraints of the site and follow the City Corporation guidance in this regard.
11. The CAI may not recommend, and your Committee may not approve or decline applications for public art on private land. However, noting this land is managed and maintained by your Open Spaces Department, the CAI has requested sight of the final design of the sculpture for comment ahead of planning being approved; it has also asked that a suitable endowment figure (for maintenance of the permanent sculpture) be agreed with City Surveyor.

Tideway, Black Stages

12. Blackfriars Foreshore is one of Tideway's largest sites, and one of a small number located in the heart of central London. It is located on the north side of the river and extends from Temple Stairs, under Blackfriars Bridge to the west of Blackfriars Rail Bridge. It includes sections of the Blackfriars Bridge westbound off-ramp and areas of pavement along Victoria Embankment and Paul's walk. The majority of the site falls within the Whitefriars Conservation Area and the western section falls within the Temples Conservation Area. The site is a key focus of the Thames Tideway project.
13. The Artist Nathan Coley has developed a bold approach to the public realm development of this site with the Main Works Contractor FLO (Ferrovia Agroman and Laing O'Rourke Joint Venture) and their architects Hawkins\Brown, as well as the Client, Tideway.
14. Entitled 'Black Stages', the installation is a series of different shaped 'stages' positioned through the site to create a lyrical 'happenstance' – spaces where people can sit, view, play, meet and gather. The sculptures work together as a gathering, or family, creating playful interactions and inviting different ways of experiencing and viewing the space – whether standing on the foreshore, Blackfriars Bridge or a Blackfriars Station platform, or looking across from the South Bank.
15. The material proposed is a high-quality black concrete (Techcrete limestone concrete with a black aggregate (basalt/quartz)), which will allow for the casting of forms and achieve a finished surface that is case concrete, appearing monolithic with a texture.
16. This project is fully funded by Tideway.
17. The CAI recommends that this proposal be approved.

Tideway, Poems

18. Tideway has also commissioned poet Dorothea Smartt to write poems for nine of the Tideway's London sites where signature Tideway Tunnel ventilation column/s are accessible to the public and are likely to see them pass close by. The theme for the poems is the 'Lost Rivers' of London.
19. There are three such signature ventilation columns on the Blackfriars site (for location details see item 12 above). These are 5.1 metres high and made of cast iron to reflect the design of the new public realm in which they are located. The poems will run, in a single line, up the narrow, polished strip on the side of the columns to a height of approximately 3.5m.
20. The poems for the Blackfriars site (informed by the Lost River Fleet) are as follows:
 - The furious Fleet flows red with Roman blood, Boudica battles bravely. (64 characters)
 - St. Barbara's defended, lost. Buried beneath you Bazalgette's workers, tunnelling mudlarks swathed by the forgotten rivers of this town. (137 characters)
 - The stillness of refuge seeps from old St Pancras Church, soothing this troubled mind to recovery, a tranquillity sourced from the buried river. (146 characters)
21. The CAI recommended that this proposal be approved subject to confirmation of the final font and font size being received by the CAI for comment.

Corporate & Strategic Implications

22. The City Arts Initiative was formed to support the City's management of public art which supports the delivery of the City's Cultural and Visitor Strategies.

Conclusion

23. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 8 November 2018.

Appendices

- Appendix 1: CAI Images, 8 November 2018

Background Papers

Full details of the applications received by the City Arts Initiative are available on request from the Assistant Town Clerk and Culture Mile Director.

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Tideway, Black Stages



Tideway, Poems



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Committee(s)	Dated:
Culture, Heritage and Libraries	11/12/2018
Subject: Inspiring London through Culture – Revisions to Eligibility Criteria	Public
Report of: Peter Lisley, Assistant Town Clerk and Culture Mile Director	For Decision
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

This report seeks approval for amendments to the awarding criteria of the *Inspiring London Through Culture* theme of the Central Grants Programme, as proposed by the theme's expert assessment panel.

The revisions recommended by the panel have been driven by concerns over the quality and diversity of applications received to date, noting that during the last round, most applications considered were classical-music-based and from repeat applicants.

The revisions proposed (see appendices 1 and 2) seek to make the criteria less restrictive and easier to understand. By explicitly listing a wider set of priorities for the theme and the panel's expectations for the content of applications, it is hoped that a greater number of applications from a more diverse applicant pool may be generated. The priorities suggested are – in the panel's view – those where small-scale enabling grants may make the greatest impact, and are aligned with the City Corporation's Corporate Plan and Cultural Strategy.

Recommendation(s)

Members are asked to:

- Approve the amendments to the Inspiring London through Culture eligibility criteria as tracked in appendix 1.

Main Report

Background

1. On 7 March 2016, your Committee delegated authority to the Town Clerk, in consultation with your Chairman and Deputy Chairman to agree the sub themes and eligibility criteria for the proposed grant-giving theme of *Inspiring London through Culture*, subject to your Policy and Resources Committee approving that theme, which they agreed at their meeting on 19 May 2016.
2. Overseen by the City's Central Grants Unit (CGU), grant applications for this theme are submitted to an expert assessment panel comprising City Corporation

officers: the Cultural and Visitor Development Director (chairman); the Business Manager, Open Spaces; the Artistic Director, Barbican; and the Strategic Partnerships Manager – Culture Mile, Barbican and Guildhall Creative Learning; external assessors: the Head of Culture at GLA; the Director, Content and Channels at London & Partners; and the Head of Learning, Museum of London; as well as your Chairman and Deputy Chairman (Culture, Heritage and Libraries Committee).

3. The panel met on 11 September 2018. At that meeting, concerns were raised over the quality, diversity and limited number of applications received, with most considered at that meeting being classical-music-based and from repeat applicants.

Current Position

4. While it should be noted that the *Inspiring London Through Culture* theme remains the most popular of all themes in the Central Grants Programme, panel members expressed the view that the criteria needed to be less restrictive and easier to understand if the theme is to attract a wider and more diverse applicant pool (and so ensure greater and better impact for the relatively low-value grants awarded).
5. It is therefore suggested that the criteria include a wider list of priorities for the theme and describe the panel's expectations for the content of applications (to enable a fair assessment). The priorities suggested are – in the panel's view – those where the City Corporation, through low-value investment, may make the greatest impact, and are aligned to its Corporate Plan and Cultural Strategy. These amendments are tracked in appendix 1 with a clean, revised copy shown in appendix 2.

Proposals

6. In brief, the new criteria seek to remove the need for proposals to take place in the Square Mile only, extending this to any location but with the need for the activity to benefit City communities when taking place outside of the Square Mile.
7. The core criteria have also been amended slightly (see appendix 1) to help clarify our objectives for funding and are now underpinned by a longer list of priorities. They are:
 - Engage with people living or working in the Square Mile;
 - Engage with new audiences, attracting people from a wide variety of backgrounds and locations to participate in the City's cultural offer;
 - Animate places and spaces within the Square Mile;
 - Encourage access to local buildings and local heritage within the Square Mile;
 - Improve health and wellbeing;
 - Use technology to deliver cultural excellence;
 - Highlight environmental issues and promote sustainability;
 - Build organisational capacity;

- Support entrepreneurialism;
 - Build innovative partnerships (especially with one or more of the cultural/heritage providers already operating within the City); and/or
 - Demonstrate some level of match-funding, noting we value opportunities where City funding can help to lever in funding from other sources.
8. In addition, a short list of inclusions the panel would wish to see in any application is added to the criteria under section 4 (How do you apply for your grant?) to help ensure that the fundamental information needed to assess grant applications fairly (and against one another) is given by all applicants.
9. Finally, another exclusion (Section 11: what do we not fund?) has been added noting that a number of recent applications have been to support core running costs; this is not, in the view of the panel, something that makes best use of the relatively low-value enabling grants the theme is able to award.

Corporate & Strategic Implications

10. The proposals in this report align with all parts of the City Corporation's Corporate Plan (2018/23) in that they help to contribute to a flourishing society, support a thriving economy and shape outstanding environments. Specifically, the following outcomes are met through the revisions suggested to the criteria:
- a. People enjoy good health and wellbeing;
 - b. People have equal opportunities to enrich their lives and reach their full potential;
 - c. Communities are cohesive and have the facilities they need
 - d. We are a global hub for innovation in financial and professional services, commerce and culture;
 - e. We have access to the skills and talent we need;
 - f. We are digitally and physically well-connected and responsive; and
 - g. We inspire enterprise, excellence, creativity and collaboration.
11. The revisions also align with the vision of the City Corporation's Cultural Strategy 2018/22 in that they help us to "...work collaboratively with cultural partners to drive social and economic change and contribute to a thriving city"; in addition, they support strategic objectives 2, 3, and 7 in that they help to develop Culture Mile; support cultural excellence and champion an ethos of innovation; and widen the appeal of our cultural offer to a more diverse audience, enabling communities in the City and beyond.

Conclusion

12. The *Inspiring London through Culture* grant theme of the Central Grants Programme is the most popular and – arguably – the most effective of all themes. The revisions proposed in this report are part of an iterative review process and seek to improve take up and widen the benefit of the grants awarded.

Appendices

- Appendix 1 – Revised Criteria for the Inspiring London through Culture programme (tracked)
- Appendix 2 – Revised Criteria for the Inspiring London through Culture programme (clean)

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Inspiring London through Culture

1. Introduction

The City of London Corporation (CoLC) aims to keep the Square Mile as the creative heart of a world-leading city of culture. It also wishes to fulfil its historic role as a steward of unique heritage of international importance. The City is one of the great cultural hubs of London, much visited from all around the world, with a wealth of things to see and do and a vibrant mix of artistic activity.

The CoLC is one of the UK's major funders of culture and heritage and directly supports a range of institutions and activities in these fields. It also recognises and welcomes the wide range of organisations, large and small, who further enrich the Square Mile's cultural offer and who may benefit from additional support or sponsorship to help initiatives to develop.

2. Types of projects and activity to be supported

The scheme deliberately seeks to be open-minded and imaginative in defining the kinds of activities or projects which can be supported. However, proposals must deliver some (or all) of their benefits within the Square Mile or amongst communities from the Square Mile (at any location), as well as meet with at least one or more of the following core criteria:

- Promoting access for all to participate in the City of London's cultural offer;
- Enhancing London's creative future through championing excellence in the development of innovative practice and/or skills; innovation and excellence
- Enhancing public life; Deliver positive social benefit impact in the City of London through culture and/or heritage in the City of London; and/or
- Supporting the development of the City of London's [Culture Mile](#).

In addition, we positively welcome and will prioritise proposals that:

- Engage with people living or working in the Square Mile;
- Engage with new audiences, attracting people from a wide variety of backgrounds and locations to participate in the City's cultural offer;
- Animate places and spaces within the Square Mile;
- Encourage access to local buildings and local heritage within the Square Mile;
- Improve health and wellbeing;
- Use technology to deliver cultural excellence;
- Highlight environmental issues and promote sustainability;
- Build organisational capacity;
- Support entrepreneurialism;
- Build innovative partnerships (especially with one or more of the cultural/heritage providers already operating within the City); and/or
- Demonstrate some level of match-funding, noting we value opportunities where City funding can help to lever in funding from other sources.

~~Successful schemes must deliver some or all of their benefits within the Square Mile itself — we do not have funds to support schemes which will be wholly delivered elsewhere in London. Without being prescriptive, we are likely to welcome proposals which demonstrate~~

- ~~• Some level of matched funding — we value opportunities where some City funding can help to lever in funding from other sources~~

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- ~~Partnership with one or more cultural/heritage providers already operating within the City.~~

This funding theme has a modest amount of funding and so large projects are beyond its scope. It is anticipated that individual grants will not normally exceed £10,000, though up to £15,000 may be considered for exceptional cases. The awarding Committee has the power to go above this ceiling, but the circumstances would need to be compelling.

Proposals will be considered and decided by a group of expert officers from across the City with decisions reported to the Culture, Heritage and Libraries Committee.

3. Who can apply for a City of London Corporation Grant?

The CoLC Central Grants Programme is open to ~~individuals or organisations~~applicants that fall into one of the following categories:

- Registered charity
- Registered Community Interest Company
- Registered Charitable Incorporated Organisation
- Charitable company (incorporated as a not-for-profit)
- Exempt or excepted charity
- Registered charitable industrial and provident society or charitable cooperative (Bencom)
- Constituted voluntary organisation

If you are an individual wanting to make an application, we ask that you apply for funding through a constituted group, organisation or charity who will be able to support and countersign your application and thus have "ownership" of the project.

The City Corporation welcomes applications from all those interested in applying to this scheme, from small amateur and community groups to larger-scale professional companies. The panel's assessment of applications will be proportionate to the anticipated capacity and skills of the applicant.

Overview:

The minimum grant allowed will be £500 and the maximum that will be considered will be £10,000. In exceptional circumstances applications for £15,000 will be considered at the discretion of the panel.

Applications for the 11th January deadline will receive a decision in March 2019.

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Projects must either have some or all benefits delivered within the City of London or engage with the City's resident and/or worker communities (at any location), ~~although a~~ Applicants may be based outside the City.

4. How do you apply for a grant?

To apply for a CoLC grant you will need to complete an online application form by the corresponding deadline and submit this electronically with your supporting documents to the CoLC Central Grants Unit.

You should send your application to us well before the stated deadline to allow us to process your application in time. We will only consider one application from your organisation at any one time.

All application forms should be completed through the online CoLC grants web portal. Application forms in large print, Braille or audio tape will be offered to applicants by special request.

As part of your application, you should provide:

- A project description, clearly explaining how your proposal meets with the criteria listed under section 2;
- A detailed income and expenditure budget for your project;
- A marketing or audience development plan; and
- A plan for the sustainability of the project, if long-term.

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5. How are applications assessed?

Once the CoLC has received your online application and all supporting documents it will be passed to one of the CoLC's Grant Officers for assessment. As part of this process a Grants Officer may contact you for more information.

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A Grants Officer may also arrange to visit your organisation as part of the assessment process. Once a full assessment has been completed your request will be referred to an appropriate panel of expert officers for assessment and then – for awards above £10,000 only – to Committee for final ratification.

The timescale to process your application will vary; however, we will endeavour to ensure your application is assessed within 12 weeks of the closing date. You should take account of this when planning your project.



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If we fund your project we will need you to complete an end of grant monitoring report to confirm how the grant has been spent and what you achieved. Please make sure that you keep receipts for all the items or services you buy with the grant and that you keep them somewhere safe as we may ask you to provide them.

We may also visit you to check how the grant has been spent.

Please keep us up to date if your project or any of your contact details change at any stage during the period of your grant.

7. If your grant application is successful

If your application is successful, an initial offer letter detailing the level of grant awarded will be issued. This may contain special conditions relating to the grant award or pre-agreement grant conditions.

Grant acceptance terms and conditions will be subsequently issued which should be signed and returned within 20 working days.

Once all documentation has been received and approved you would be asked to formally request payment of your grant award. The grant should be spent within 12 months of it being awarded.

Note: You cannot start your project until we have received, checked and approved all information that we have requested.

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Due to the limited budget available and the number of applications for funding we receive, the CoLC unfortunately cannot provide funding to every applicant that applies for a grant. Grants are therefore issued on a discretionary basis, there is no appeal process and the decision of the CoLC is final.

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We urge all applicants that are unsure about whether to submit an application to read all available eligibility criteria on our website and attend one of our Grants Officer led workshops; dates for which will be publicised on our website throughout the year.

If you have an enquiry that is not covered within the online guidance, please contact the CoLC Central Grants Unit direct, who will be able provide answers to general queries regarding the application process.



10. Can you reapply for funding?

You may reapply for funding to deliver a continuation of the same project however; organisations cannot hold more than one of our grants at any one time

If you are a current grant holder, you will need to have satisfactorily met all our grant monitoring requirements before applying again.

11. What do we not fund?

There are some things which we are unable to pay for and these are shown below.

- activities that have already taken place or start before we confirm our grant
- any costs you incur when putting together your application
- fundraising activities for your organisation or others
- core running costs (administration and overheads)
- items that are purchased on behalf of another organisation
- loans or interest payments
- projects that actively promote religious or political activities
- purchase of alcohol

12. Further information

If you have questions about how to apply or about the status of an application, you can contact us on 020 7332 3712, email us at grants@cityoflondon.gov.uk, or visit our website www.cityoflondon.gov.uk/centralgrantsprogramme to find out more.

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Inspiring London through Culture

1. Introduction

The City of London Corporation (CoLC) aims to keep the Square Mile as the creative heart of a world-leading city of culture. It also wishes to fulfil its historic role as a steward of unique heritage of international importance. The City is one of the great cultural hubs of London, much visited from all around the world, with a wealth of things to see and do and a vibrant mix of artistic activity.

The CoLC is one of the UK's major funders of culture and heritage and directly supports a range of institutions and activities in these fields. It also recognises and welcomes the wide range of organisations, large and small, who further enrich the Square Mile's cultural offer and who may benefit from additional support or sponsorship to help initiatives to develop.

2. Types of projects and activity to be supported

The scheme deliberately seeks to be open-minded and imaginative in defining the kinds of activities or projects which can be supported. However, proposals must deliver some (or all) of their benefits within the Square Mile or amongst communities from the Square Mile (at any location), as well as meet with at least one of the following core criteria:

- Promote access for all to participate in the City of London's cultural offer;
- Enhance London's creative future through championing excellence in the development of innovative practice and/or skills;
- Deliver positive social impact through culture and/or heritage in the City of London; and/or
- Support the development of the City of London's [Culture Mile](#).

In addition, we positively welcome and will prioritise proposals that:

- Engage with people living or working in the Square Mile;
- Engage with new audiences, attracting people from a wide variety of backgrounds and locations to participate in the City's cultural offer;
- Animate places and spaces within the Square Mile;
- Encourage access to local buildings and local heritage within the Square Mile;
- Improve health and wellbeing;
- Use technology to deliver cultural excellence;
- Highlight environmental issues and promote sustainability;
- Build organisational capacity;
- Support entrepreneurialism;
- Build innovative partnerships (especially with one or more of the cultural/heritage providers already operating within the City); and/or
- Demonstrate some level of match-funding, noting we value opportunities where City funding can help to lever in funding from other sources

This funding theme has a modest amount of funding and so large projects are beyond its scope. It is anticipated that individual grants will not normally exceed £10,000, though up to £15,000 may be considered for exceptional cases. The awarding Committee has the power to go above this ceiling, but the circumstances would need to be compelling.



Proposals will be considered and decided by a group of expert officers from across the City with decisions reported to the Culture, Heritage and Libraries Committee.

3. Who can apply for a City of London Corporation Grant?

The CoLC Central Grants Programme is open to applicants that fall into one of the following categories:

- Registered charity
- Registered Community Interest Company
- Registered Charitable Incorporated Organisation
- Charitable company (incorporated as a not-for-profit)
- Exempt or excepted charity
- Registered charitable industrial and provident society or charitable cooperative (Bencom)
- Constituted voluntary organisation

If you are an individual wanting to make an application, we ask that you apply for funding through a constituted group, organisation or charity who will be able to support and countersign your application and thus have “ownership” of the project.

The City Corporation welcomes applications from all those interested in applying to this scheme, from small amateur and community groups to larger-scale professional companies. The panel’s assessment of applications will be proportionate to the anticipated capacity and skills of the applicant.

Overview:

The minimum grant allowed will be £500 and the maximum that will be considered will be £10,000. In exceptional circumstances applications for £15,000 will be considered at the discretion of the panel.

Applications for the 11th January deadline will receive a decision in March 2019.

Projects must either have some or all benefits delivered within the City of London or engage with the City’s resident and/or worker communities (at any location). Applicants may be based outside the City.

4. How do you apply for a grant?

To apply for a CoLC grant you will need to complete an online application form by the corresponding deadline and submit this electronically with your supporting documents to the CoLC Central Grants Unit.

You should send your application to us well before the stated deadline to allow us to process your application in time. We will only consider one application from your organisation at any one time.



All application forms should be completed through the online CoLC grants web portal. Application forms in large print, Braille or audio tape will be offered to applicants by special request.

As part of your application, you should provide:

- A project description, clearly explaining how your proposal meets with the criteria listed under section 2;
- A detailed income and expenditure budget for your project;
- A marketing or audience development plan; and
- A plan for the sustainability of the project, if long-term.

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Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision Policy & Resources Committee – For Decision Planning and Transportation – For Information Barbican Board – For Information Open Spaces and City Gardens – For Information Guildhall School of Music & Drama Board – For Information Cultural Mile Working Party – For information Museum of London Board of Governors – For Information	11/12/2018 13/12/2018 18/12/2018 23/01/2019 04/02/2019 18/02/2019 February 2019: date tbc 27/03/2019
Subject: City of London Visitor Strategy 2019/23	Public
Report of: Peter Lisley, Assistant Town Clerk and Culture Mile Director	For Decision
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

The City Corporation's visitor strategy 2013/17 expired at the end of last year. Following a successful tender process, RJS Associates were commissioned in April 2018 to undertake a full consultation with internal and external stakeholders, and to produce a new strategy.

The visitor landscape has shifted significantly since the last strategy was written. The opportunities and challenges of a post-Brexit London, the opening of Crossrail, and anticipated (significant) growth in London's visitor footfall, as well as other major considerations such as the growth of the night-time economy, are all likely to impact on how we work to promote and develop the City as a key destination within London, and how we support London's visitor economy more widely. These issues are considered in the new draft City of London Visitor Destination Strategy (2019-2023) which is appended to this report.

This report seeks Member approval and/or comments on the new draft.

Recommendation(s)

Members of the Culture, Heritage and Libraries Committee and the Policy and Resources Committee are asked to:

- Approve and provide feedback on the draft City of London Visitor Destination Strategy (2019-2023) as shown in appendix 1; and

- Note that your Committee will be asked to approve any significant amendments arising from the committee journey detailed above, endorsing the Strategy's submission to Court of Common Council in spring 2019.

Members of the Planning and Transportation Committee, Barbican Board, Open Spaces and City Gardens Committee, Guildhall School of Music & Drama Board, Cultural Mile Working Party and Museum of London Board of Governors are asked to:

- Note the draft City of London Visitor Destination Strategy (2019-2023) as shown in appendix 1 and provide feedback as relevant.

Main Report

Background

1. The City of London's Visitor Strategy 2013-17 expired at the end of last year. Working with your Cultural and Visitor Development Teams, RJS Associates were appointed in April of this year to undertake a full consultation across internal and external stakeholder groups and to produce a new strategy. This is attached in appendix 1.
2. The consultation saw interviews with key officers from across the City Corporation's tourism portfolio, Members and external tourism stakeholders. They included relevant City departments (and their Chief Officers), Culture Mile partners, neighbouring London Boroughs, area BIDs and national and London tourism agencies and authorities. Close liaison with your Corporate Strategy Team to ensure alignment with corporate plans and thinking was also a part of this process.
3. Following the interviews, themes and ideas began to emerge. To test these, workshops were undertaken to which key City tourism stakeholders were invited. These included members of the City's Hotels, Attractions and Retail Network and its City Culture Network. The current draft (appendix 1) is a reflection of both the interviews and the key themes which were discussed at the workshops.
4. Throughout the process, close attention has been paid to ensuring the draft strategy aligns with existing strategies, particularly the Corporate Plan, Cultural Strategy 2018/22 and the Culture Mile Strategy 2018/28.

Current Position

5. The new strategy is broken down into seven parts – an Introduction, the Strategic Context, Opportunities and Challenges, the Strategic Approach, Strategic Priorities, Implementation, and Outcomes and Monitoring. The Strategic Approach summarises the vision, priorities and outcomes on a single page.
6. The Strategic Priorities list new actions and ambitions and are specifically designed to challenge the organisation, reflecting conversations that have taken

place throughout the consultation process. Most can be realised within existing resources, while others may need to seek funding from internal and/or external sources. Business planning for the Town Clerk's Cultural Services teams and for other departments (where appropriate) will therefore need to address the priorities appropriately.

7. Following approval by the Summit Group in November 2018, further revisions are expected as the Strategy makes its journey through the Committees listed at the head of this report, reflecting their feedback and comments before a final draft is presented to the Court of Common Council in spring 2019.
8. The final amended Strategy will be resubmitted to your Culture, Heritage and Libraries and your Policy and Resources Committees should any significant changes have been made during its committee journey, ahead of it being considered by the Court.
9. The full appendices detailing the research behind the Strategy, a list of those consulted during the Strategy's creation, and highlights across the extent of the last Strategy's term (2013-17) are available on request from the Assistant Town Clerk and Culture Mile Director.

Corporate & Strategic Implications

10. Full consideration of the strategic context and implications for the new City of London Visitor Destination Strategy is given within the draft (appendix 1) under the section "The Strategic Context".
11. The Strategy has been developed in close consultation with your Corporate Strategy Team in the Town Clerk's Department to ensure alignment with corporate plans and thinking, and to agree appropriate monitoring and evaluation criteria.

Conclusion

12. A new visitor strategy has been developed by RJS Associates. The current draft reflects the thoughts, ideas and issues raised during the consultation process and seeks to prepare the City for the opportunities and challenges that lay ahead over the next five years.

Appendices

- Appendix 1 – Draft City of London Visitor Destination Strategy (2019-2023)

Background Papers

The appendices to the City of London Visitor Destination Strategy (2019-2023) are available on request from the Assistant Town Clerk and Culture Mile Director.

Nick Bodger

Cultural and Visitor Development Director

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Discover the City

The City Of London Visitor Destination Strategy (2019-2023)

Draft

June 2018

**Commissioned by: City of London
Corporation**

**Written by: Carmel Dennis and Richard Smith
Edited by: Flagship Consulting**

**RJS Associates Ltd
E: info@rjsassociates.co.uk**



RJS

RJS ASSOCIATES LTD
Destination Tourism Consultants

Foreword

“Our role in presenting the City, and indeed London, as an unparalleled world-class destination remains steadfast. We are blessed to be custodians of such an asset.”

With over 2,000 years of experience in welcoming the world, the City has always been, and continues to be, one of the most historic, yet innovative destinations, welcoming business and leisure visitors from across the globe.

Nationally, it leads all English local authorities for its use of heritage to foster a distinctive identity and enjoys the number one spot for engagement in culture, as identified in the Royal Society for the encouragement of Arts, Manufactures and Commerce’s (RSA) latest *Heritage Index (2016)*, and in the Government-commissioned *Active Lives Survey* conducted by Ipsos MORI in 2017.

This is the City of London Corporation’s fourth Visitor Strategy, its first was produced in 2007 and its most recent in 2013. Since that last strategy, huge progress has been made in delivering its vision – to significantly develop our visitor economy and, in so doing, enhance London’s attractiveness as place to visit and do business. In 2017, the City recorded increases against the strategy’s baselines of 19% in visits to its various attractions, 107% in visitors overall¹, and 109% in visitor spend. Today, the sector is estimated to support over 18,000 jobs in the City.

Our role in presenting the City, and indeed London, as an unparalleled world-class destination, remains steadfast. We are blessed to be custodians of such an asset

It is crucial that we stay ahead of economic and tourism trends to ensure that the City maintains its world-class status. There is no doubt there are significant challenges ahead: challenges which straddle political, economic and demographic issues, but also ones which involve welcoming new markets as countries start to open up to more international travel.

Research by *Humankind* in 2017, which was commissioned through a partnership of the City Corporation, London and Partners and the Mayor of London, sought to evaluate and optimise messaging about London, unveiling two compelling motivators for visitors to London specifically – motivators that the City has in spades. That “London is a city of amazing experiences old and new” and that London is a “city of discovery, with surprises at every turn” are the themes which lie at the heart of our 2019-2023 Visitor Strategy.

Our aim is for every visitor – whether here for business or leisure (or both), whether visiting from near or far, whether here for the first or the tenth time – to discover their own City experiences and create their own City stories.

Graham Packham, Chairman of the City of London’s Culture, Heritage and Libraries Committee [pending sign off from Mr Packham]

¹ A new model for calculating visitor footfall and spend was adopted by the City Corporation in 2016; this has seen significant increases on original estimates primarily because the new model includes groups not considered previously e.g. day visitors from a holiday base, and conference and meetings visitors. Growth in the City’s tourism sector (particularly accommodation) while significant, is therefore not the only contributor to the substantial increases quoted.

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4. The Strategic Approach	11
5. Strategic Priorities	13
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9. Appendices	On request
1: Research and Policy Context	
2: 2013/17 Strategy Highlights	
3: Consultations	

1 Introduction

“By seeing London, I have seen as much of life as the world can show.” Samuel Johnson, 1773

The City of London *is* London.

It is the birthplace of our capital, with a history stretching back over 2,000 years. Its stories, sights, smells and sounds are unique and are integral to England’s political, social, literary, artistic and financial history. More than that, they have played a part in shaping the history of so much of the wider world.

Its skyline, where ancient places of worship, medieval halls and Tudor pubs jostle for space with some of the most architecturally-significant skyscrapers found anywhere today, is one of the most exciting in the world. Underneath, a dense medieval street plan invites visitors to tread their own path as they discover a wealth of world-famous, and lesser-known visitor experiences, all within easy walking distance of one another.

The City is hyper-connected to the rest of London, the UK and the world with seven mainline stations, seven underground lines and easy access to City Airport. Unsurprisingly, this brilliant connectivity is perfect for the millions of international business visitors who come to the City for work, meetings and conferences, investing in and building our national economy.

For so many visitors, the City embodies London. The role of its rich historic past, combined with a rapidly evolving future, cannot be understated and plays a significant role in London’s wider success as a global visitor destination.

This in turn benefits the City, which enjoys the many dividends of being part of the total London offer, including the world-class hotels, heritage, culture, shopping, parks and events which surround it.

This is *The* City within a city; London’s heart and heartbeat and the place from where this unique global entity grew and continues to grow.

2 The Strategic Context

This document provides a strategic framework for the development of the City of London's visitor economy. It sets out a series of step-change objectives and identifies several priorities for development and key target markets.

It is the result of a wide-ranging review, including:

- Examination of international and national visitor trends and forecasts
- Consideration of the policies of the Government and national and local tourism organisations (in as much as they reflect the City's own plans)
- Input from a series of workshops and consultations with tourism operators and stakeholders, and City Corporation Members and officers.

2.1 Policy Framework

The City of London's Visitor Strategy supports national, local and industry economies, delivering positive benefits to Londoners through jobs, learning, "good" growth and prosperity.

2.1.1 This Visitor Strategy contributes to the **City Corporation's Corporate Plan 2018/23** - in its aims to:

- Promote London for its creative energy and competitive strengths (ref. 7d)
- Promote the City, London and the UK as attractive and accessible places to live, learn, work and visit (ref. 8a)
- Champion investment in relevant skills and diverse talent pools (ref. 8d)
- Advocate ease of access via air, rail, road, river and sea (ref. 9c)
- Improve the experience of arriving in and moving through our spaces (ref. 9d)
- Create and transform buildings, streets and public spaces for people to admire and enjoy (ref. 10c)
- Protect, curate and promote world-class heritage assets, cultural experiences and events (ref. 10d)
- Champion a distinctive and high-quality residential, worker, student and visitor offer (ref. 10e).



2.1.2 The strategy is the City of London's framework to support the Mayor's **Tourism Vision for London** (produced by London & Partners). It aims to create a world class visitor experience through:

- Promotion
- Visitor experience
- Information, infrastructure and amenities
- Developing the infrastructure for business visits and events.

- 2.1.3 It supports the delivery of the **City of London's Cultural Strategy 2018/22**, with its focus on repositioning the City as a world capital for commerce and culture, developing Culture Mile (supporting **the Culture Mile Strategy 2018/28**) and promoting the cultural, heritage and creative strengths of the City.
- 2.1.4 It reflects the **City of London's Local Plan 2015**, which identifies the need "to promote a high quality of architecture and street scene appropriate to the City's position at the historic core of London...supporting the continued development of the City as a cultural destination for its own communities and visitors".
- 2.1.5 It draws from, and supports, national government plans and strategies, such as the national tourism plan of the Department of Culture, Media and Sport (DCMS), and the Greater London Authority's (GLA) plans, such as **Culture for all Londoners, A Vision for London as a 24-hour City** and the **London Plan**.

2.2 The global tourism economy

Travel and tourism is one of the world's largest economic sectors, accounting for 10.4% of global GDP and 313 million jobs, or 9.9% of total employment in 2017.²

London is the gateway to England, and the UK. In 2016, London alone attracted over 30m overnight visits - of which over 19.1m were international. London accounts for half of England's international visitors and its visitors generate nearly £30 billion of spend a year. The sector employs 700,000 people – one in seven of the capital's jobs – and accounts for 11.6% of London's GDP³. Visitor numbers to London are expected to grow to 40.4m by 2025.

² Travel & Tourism Economic Impact 2018 (World Travel and Tourism Council 2018)

³ A Tourism Vision for London (London and Partners 2017)

2.3 Tourism in the City of London in 2017

“The City is a world within itself. Centred in the heart of the metropolis, with its innumerable capacities for commercial pursuits, it presents at first sight to a stranger a most mysterious and unfathomable labyrinth of lanes and alleys, streets and courts. Streets thronged with a bustling multitude, whose various occupations, though uniting in one grand whole, seem to have no direct association with each other.” D. Morrier Evans, *The City*, 1852

THE BELOW IS TO BECOME A SERIES OF INFOGRAPHICS

- 18.4m visits
- £1.76billion spend
- Supports over 18,000 jobs
- 70% of spend is from London and UK residents / 30% from overseas
- More than half of spend (53%) is from business visitors, the rest from leisure visits⁴
- 6.6m visits to City attractions (+26% since 2010⁵)
- 383,000 visits to the City Information Centre
- 6,200 hotel/aparthotel bedrooms⁶ (circa 40% increase since 2011)

2.4 Tourism Futures

There are three key emerging trends that will impact tourism to the City; all create exciting opportunities for the area and the way its product is packaged and promoted.

- London’s visitor numbers are expected to grow to 40.4 million by 2025, with increases across all markets; the strongest growth is anticipated to come from Asia (particularly China).⁷
- Technology will continue to transform the visitor experience. Smart phones have become essential tools, used for researching and booking, as well as for wayfinding and sharing photos via social media. Having timely, accurate and lively online destination content will be crucial. Push-technology has become super-smart, with algorithms facilitating the targeting of specific audiences with specific messages that meet their profile, interests and location⁸

⁴ City of London Facts of Tourism 2017 (RJS Associates Ltd – 2018)

⁵ City of London’s Visitor Attractions Monitor (RJS Associates Ltd 2018).

⁶ City of London Facts of Tourism 2017 (RJS Associates Ltd 2018).

⁷ A Tourism Vision for London (London and Partners 2017)

⁸ The Future Travel Journey: trends for future tourism product development (Foresight Factory Research for VisitEngland July 2017)

- Consumer behaviour is changing, as there is a fundamental shift in what value means. Value is about collecting as many unique experiences as possible and travellers are seeking genuine, authentic, tourism products and will be driven by 'wish lists' of experiences.⁹

⁹ The Future Travel Journey: trends for future tourism product development (Foresight Factory Research for VisitEngland July 2017)

3 The Opportunities and Challenges

3.1 Opportunities

Prestige and depth of offer	There is nowhere in the world like the City. From a visitor perspective it offers incredible value in terms of the number of unique, authentic experiences on offer within a small and walkable distance of one another.
Host of new attractions	<p>The Sky Garden, London Mithraeum, Billingsgate Roman House and Baths, and Aldgate Square and Guildhall Yard (both as event spaces) are all recent additions to the City's visitor offer; in the pipeline is the new location for the Museum of London and a new visitor centre at the Monument Piazza.</p> <p>There are exciting opportunities for the development of other attractions including the Old Bailey, Mansion House and more high-level sky gardens.</p> <p>These will enhance the visitor experience and the appeal of the City as a place to visit and do business.</p>
Bed-stock increase	The City has nearly 6,200 hotel/aparthotel bedrooms, a growth of 40% since 2011 (with more planned), creating opportunities for an overnight market, particularly for leisure visitors at weekends.
Retail and restaurants	The City's shopping, food and drink offer has been transformed; developments, such as Bloomberg Arcade, One New Change and Broadgate, are at the forefront of innovative food and beverage experiences.
Culture Mile	A rival to any of London's cultural hubs, the creation of Culture Mile will add immeasurably to the City's rich arts and heritage offer, creating a lively and safe day, evening and night-time destination.
Evening and night time economies	Illuminated River, Culture Mile and increased transport options will deliver great opportunities to develop the City as a destination of choice for overnight stays and evening visits.
Improved connectivity	Crossrail, the expansion of City Airport and the Night Tube will create opportunities to develop new markets at times when the City has capacity, particularly weekends and evenings.

3.2 Challenges

Peaks and troughs of capacity and demand	Although the City benefits from high year-round occupancies, this is not always the case at weekends, which are quieter, and when some attractions, shops, bars and restaurants are closed. At these times, demand for hotels is weaker, and the streets are quieter and lack animation - this can feel unwelcoming for visitors.
Capacity for growth	Demands on land use mean that future growth in hotel supply will be limited – as recognised in the City of London Local Plan policies. Increasing overnight stays will therefore be limited, noting the Culture Mile area is perceived to be particularly short of hotels.

Increased competition	<p>Other areas and boroughs of London – such as Greenwich and the Queen Elizabeth Olympic Park – have plans for major infrastructure and cultural developments in the coming years.</p> <p>Globally, other world cities are developing facilities and targeting visitors as well as business investors, particularly Frankfurt, Dubai, Singapore and Beijing.</p> <p>The City needs to ensure it works hard to maintain its market share.</p>
Perception issues	<p>London can be perceived as expensive and crowded, especially among domestic audiences¹⁰; despite recent leaps forward, the City is known for business significantly more than for its heritage and cultural offer.</p>
Wider challenges	<p><u>A sustainable workforce</u>: across London the visitor sector is estimated to employ 700,000 people. It is estimated that 21,000-63,000 recruits are needed each year to maintain current levels. This could be a significant challenge post-Brexit.</p> <p><u>Terrorism and security</u>: central London and the City remain sensitive to terrorism and security-related incidents. These can lead to major drops in visitor numbers and impact negatively on perceptions. Overseas markets, families and school groups are particularly susceptible.</p> <p><u>Visas</u>: India and China are forecast to be major growth markets for international travel but the costs of obtaining visas is a major concern for London's tourism sector. Post-Brexit, tighter visa regulations could negatively influence visitor numbers to the UK from European markets for both leisure and business.¹¹</p> <p><u>Air capacity</u>: London's runways and airports have sufficient capacity to support the growth anticipated through to 2025. In the long term however, this could become a constraint for growth across all London.</p> <p><u>Hotel capacity</u>: it is estimated that London needs at least an additional 23,000 hotel rooms by 2025 to sustain growth at predicted rates.¹²</p>

¹⁰ City Hotels, Attractions and Retail Network (CHARN) presentation (London & Partners – 2018)

¹¹ Implications of Brexit (Tourism Alliance 2017)

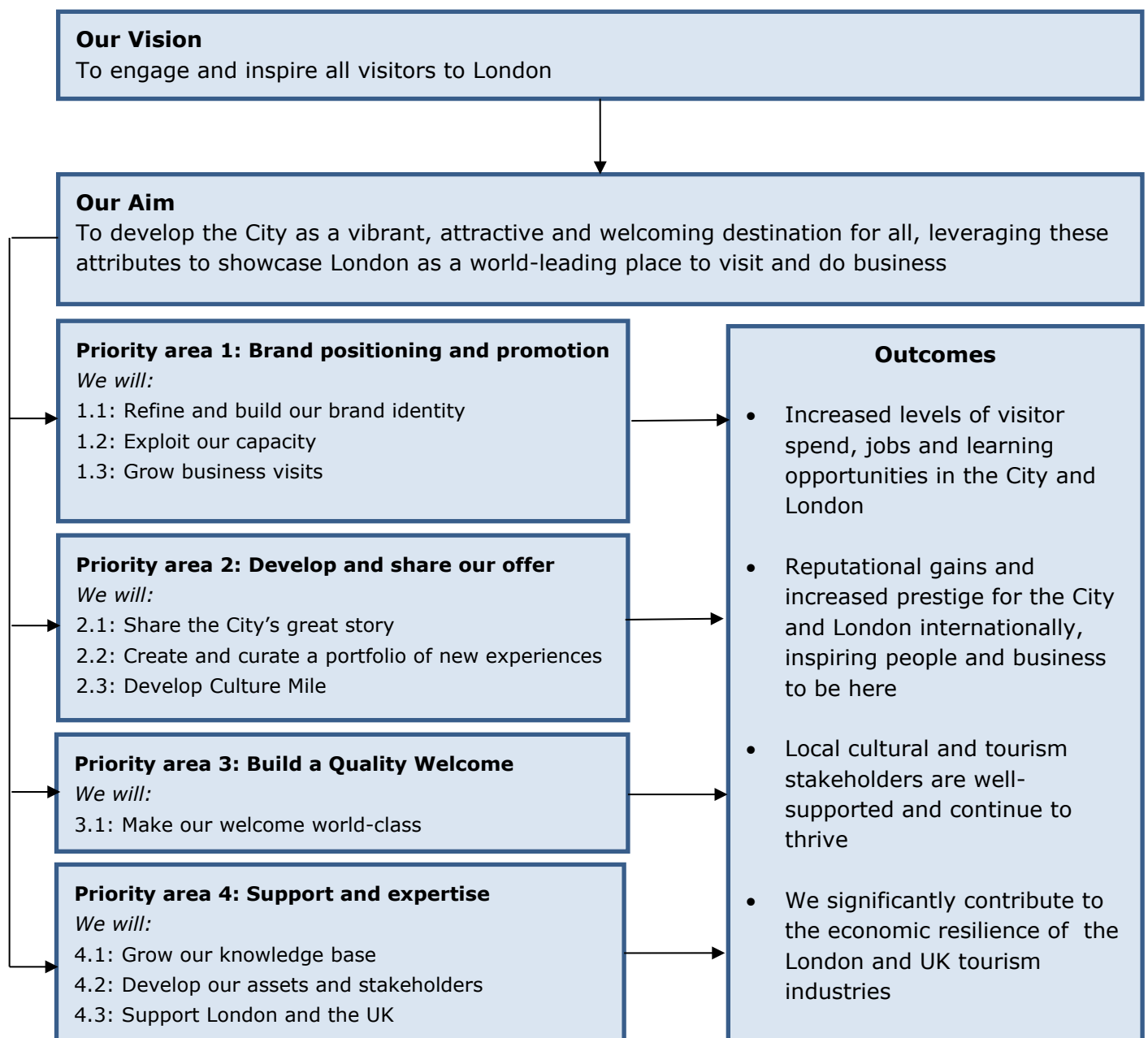
¹² A Tourism Vision for London (London and Partners 2017)

4 The Strategic Approach

“I’ve been walking about London for the last thirty years, and I find something fresh in it every day.” Walter Besant

4.1 Overview

This five-year Visitor Strategy is supported by four key priority areas, all focused on showcasing the very best of the City of London for leisure and business visitors, which will in turn benefit the wider London community.



Underpinning these objectives there are a number of universal values and principles, which cascade throughout the organisation and how we work. These include:

- Working in partnership in an open, accessible and transparent way
- Practising responsible tourism and building 'good growth' for the City – targeting the right markets at the right times in the right locations
- Championing an environmentally-sustainable City – encouraging walking, cycling, pedestrianisation and use of 'clean routes'
- Creating a London for all Londoners – enabling all to benefit from growth and prosperity.





4.2 Target Markets

This strategy focuses on those visitor markets which have the most significant value and/or growth potential for the City, and where actions will make the biggest impact.

Criteria for prioritising markets include:

- Potential motivation triggers: do we have the right product to align with interests?
- When visiting: season, day of week, time of day
- Level of spend
- Longer-term potential: repeat visits, referrals, extenders
- Ease of marketing: cost and resource to influence audiences (at inspiration stage, during planning, when in London).

The City of London has identified four tier-one target markets:

	Overseas sightseers: A significant market for London and the City. Their key reason for visiting is our exceptional heritage offer. There are clear and actionable opportunities to grow this market by building on and cross-selling the number of unique experiences in a small and connected area. ¹³
	Day-trip families: Based in London and the Home Counties and typically travelling with children under the age of 15. The City has a strong family offer with bucket-list attractions and good connectivity.
	London adults: Living (and/or working) in London and visiting the City for a day or evening as couples or in friend groups without children. They will be influenced by our heritage and cultural offer, events, Culture Mile, and the evening and night-time economies.
	Business visitors: Account for over half of visitor expenditure in the City. They are an important audience to influence, to persuade to explore and spend more when they are here, to encourage to re-visit or to extend their stay and with whom we must foster the aspiration to work and do business in London.

¹³ A Tourism Vision for London (London and Partners 2017)

5 Strategic Priorities

5.1 Priority area 1 – Brand Positioning and Promotion

5.1.1: Build and refine our brand identity

Rationale

The City is home to attractions and buildings that are international icons, steeped in history and perfect for rich and engaging storytelling. The depth of the City's heritage however, and the variety of its culture are not fully represented or reflected in public perceptions of the area¹⁴.

The concepts of "City of Old and New" and "City of Discovery"¹⁵ provide the foundation for our future positioning – building on the juxtaposition of our unique heritage and our creative, dynamic and innovative present, combined with a medieval street plan of alleyways and passages, inviting discovery and revealing a wealth of hidden gems.

Areas for Action

- Position the City as a world-leading heritage destination and London's heritage centre. This will improve the profile of the City to heritage service providers – from heritage agencies to museums and interpretative experiences – encouraging them to see the City as the perfect place in which to conduct business.
- Promote the City's history and heritage both domestically and internationally:
 - Create London-wide campaigns that develop the "City of Old and New" concept
 - Create and/or seek joint ventures and campaigns that drive footfall between heritage destinations (such as that achieved in *England Originals* with England's Historic Cities)
 - Strengthen the City's alliance with Visit Greenwich and seek similar opportunities with heritage hubs within London
- Develop target-market-focused digital content that features the City's unique heritage and identity, distributing via social media and through our strategic partners.
- Further build the concept of "City of Discovery" promoting the City's many pop-up events and installations in the public realm (notably within Culture Mile and through the City's Outdoor Arts Programme) across social media channels specifically, targeting the markets identified below.
- Develop a City-wide marketing and communications strategy to drive visitors', learners' and residents' awareness of our cultural offer, focussing on the anticipated increase in visitors with the Elizabeth Line in 2018/19 and working to engage the existing working population¹⁶.

¹⁴ Source: Londinium Evaluation report (The Audience Agency for the City of London Corporation – 2017)

¹⁵ Source: London Message Testing (Humankind Research for London and Partners, City of London Corporation, GLA – 2017)

¹⁶ Action adopted from the City of London's Cultural Strategy 2018/22 (objective 7)

Markets Reached



5.1.2: Exploit our capacity

Rationale

The City has peaks and troughs of capacity which are perhaps at odds with the wider London offer; it is therefore a priority to develop strategies to address under-use. Weekends and school holidays are particularly low-demand periods for many hotels, bars and restaurants; and attractions see visitor numbers dip during the winter months.

Strategies and solutions are needed to stimulate demand in quieter periods, activating key market segments at different times. The aim is to deliver good growth and add real value to businesses within the City.

Developing such tactical marketing campaigns will be best achieved in partnership with transport operators and other London boroughs, as well as strategic partners such as London & Partners. The City may play a leadership role or a supporting role in such initiatives.

Action Areas

- Refine the appropriate target market mix for the City, identifying key segments and their motivations, and craft suitable campaigns that are shared with appropriate delivery partners.
- Undertake tactical marketing campaigns that address low-demand periods, and which respond to opportunities as they arise, including:
 - Joint campaigns with transport operators that promote the City at weekends and during school holidays
 - Featuring City product internationally, by establishing new partnerships with incoming tour operators and overseas travel trade.
- Support the Mayor's **Vision for London** as a 24-hour city by developing and growing the City's night-time offer, with particular emphasis on Culture Mile. The focus should be on delivering compelling "old and new" alternatives to traditional activities.

Markets Reached



5.1.3: Grow business visitors

Rationale

The City welcomes high numbers of business visitors (with and without family members/partners) for meetings and conferences, and on short-term working contracts. Their experience of the City can influence their future business decisions for relocation, investment and recommendation.

There are opportunities to increase the number of business visitors (particularly conference visitors), their spend and experience (particularly those staying overnight).

Action Areas

- Raise the profile of the City's suitability for conferences and meetings by showcasing its exclusive range of venues and facilities through the London Convention Bureau (London and Partners) and other channels (e.g. London City Selection).
- Support London's welcome to large business conferences and congresses, showcasing Culture Mile as a key attractor.
- Support the London Convention Bureau's London Ambassador Programme by engaging City business figures and experts to help generate and attract conferences.
- Develop dedicated, and incentivised, collateral and digital content to encourage business visitors to extend their stay, return and/or recommend the City.
- Identify and support appropriate partners, including the City's hotels, to develop specific campaigns (domestic and international) targeting business visitors.
- Develop solutions to better penetrate City businesses and communicate our offer to City workers.

Markets



- Domestic
- International
- Conference organisers and delegates.

5.2 Priority area 2: Develop and share our offer

5.2.1: Tell the City's great story

Rationale

The story of the City, its status as the birthplace of London and cradle of the capital's rich history and heritage, and its roots as a world leader in law, business and politics, are its crown jewels when it comes to attracting visitors.

Interpreting, and reinterpreting the City's story to engage with target markets will be pivotal in encouraging further growth and creating the kind of dynamic campaigns which drive awareness and footfall.

Action Areas

- Develop and agree a digital marketing plan that clearly focusses our ambitions for attracting visitors through our own web-based and social media platforms as well as those of third parties.
- As part of the above, develop a dedicated visitor website that tells the story of the City, provides itineraries and experiences, and acts as a portal to attractions, events and services.
- Complement the new website with a suite of quality-curated digital content, pushing this through strategic partners and third-party websites, social media and apps to build City presence and reach.
- Utilise virtual museum and gallery digital platforms to curate and provide access to our assets and collections and create an interest in visiting the City.
- Develop the City's streetscape as a living museum using virtual and augmented reality and on-street interpretation. Work with the City Information Centre, Culture Mile (notably Museum of London) and Monument Visitor Centre to complement this offer.
- Encourage use of ground-level window space to create a sense of place for the City, via artworks, interpretation and City timelines and stories.
- Add depth to the City story through the development of content and marketing collateral with neighbouring areas.

Markets Reached



5.2.2: Create and curate a portfolio of new experiences

Rationale

To claim its starring role on a crowded world stage, the City needs to make the utmost of its established icons and of its less-exposed assets to create a portfolio of new world-class experiences which tap in to the crucial “fear of missing out” (FOMO) motivator. These new experiences must showcase the City's dynamism, attract new audiences and ensure previous visitors have the excuses they need to return again (and again).

Action Areas

- Help develop new visitor experiences using our existing assets, such as the Central Criminal Court at Old Bailey, Mansion House and our Roman archaeology.

- Build the City's riverside offer through the opportunities arising from the Illuminated River and Thames Tideway Tunnel (Blackfriars Foreshore) projects, using these as catalysts to deliver new day and night-time visitor experiences.
- Make the most of the City's growing roof/skyscraper garden venues, by creating an umbrella "high-garden" brand/campaign, simplifying access and building a portfolio of bookable experiences.
- Promote the new Monument Visitor Centre and Tower Bridge experiences and use as a 'gateway' to other City experiences.
- Build and promote the City's outdoor visual arts offer to include closer working with the Crossrail art and the City's annual "Sculpture in the City" programmes.
- Develop an annual series of major outdoor events which celebrate the City's unique character and heritage and help achieve global resonance.

Markets



5.2.3: Develop Culture Mile

Rationale

Culture Mile, located in the north-west of the Square Mile, is home to some of the world's greatest cultural institutions: Museum of London, the Barbican Centre, the London Symphony Orchestra and the Guildhall School of Music & Drama.

The raison d'être of Culture Mile is twofold; firstly, to contribute to shifting perceptions of the City, establishing it as a globally-renowned destination for culture, creativity and learning, as innovative and dynamic in the arts as it is in commerce; secondly, to help develop the area as a vibrant and welcoming cultural, creative and learning destination for all.

The arrival of Crossrail, and its potential to massively increase visitor numbers into the City, provides real opportunity for visitor experiences and promotions for Culture Mile.

Action Areas

- Proactively support the delivery of the **Culture Mile Strategy 2018/28**, coordinating and aligning relevant City-wide visitor initiatives and opportunities to support its growth as a cultural centre; specifically:
 - Use Culture Mile as a focus for positioning the City as an evening and night-time destination
 - Deliver appropriate visitor information services within the Culture Mile footprint, utilising the expertise of the City Information Centre
 - Work actively with Culture Mile to promote the cultural offerings of the wider City to relevant audiences, including working with Crossrail and other transport operators
 - Use City visitor assets to amplify the Culture Mile offer and encourage extended stays, linking between attractions via packages and promotions.

Markets Reached



5.3 Priority area 3: Build a Quality Welcome

5.3.1: Make our welcome world-class

Rationale

A world-class destination like the City has to offer a world-class welcome – one which will give each and every visitor an experience they will never forget.

Our welcome to visitors needs to encompass an attractive public realm, easy wayfinding, well-trained and knowledgeable front-of-house teams, and good quality visitor information in the right places, all supported by the kind of infrastructure (toilets, transport, access) that visitors expect.

The arrival of Crossrail will make Farringdon Station (with its direct link to Heathrow) a major point of entry to the City, and therefore this area will have significant potential to influence and inspire visitors.

While the City already offers a strong welcome to its many visitors, we must recognise that to stay at the top of our game, we have to face the future head on; this includes sustaining a quality workforce (predicted to be a challenge in the future) and addressing the consistency of our wayfinding.

Action Areas

- Implement the City's Legible London signage and lighting strategies; ensure new mapping is reflected across all visitor collateral, whether printed or digital.
- Operate and promote the City Information Centre as a free visitor information service for all visitors to the City, London and England; consolidate its position as the official information centre for London's cultural and sporting events and build its long-term sustainability by increasing commercial operations and support.
- Boost visitor-facing skills across the sector by developing training opportunities at our visitor attractions.
- Using City Information Centre expertise, provide visitor welcome training for London's volunteer ambassadors, City security teams and concierges, event security staff and other relevant personnel.
- Open up walking routes that make the City easier to explore, for example the river walkway from Tower of London/Tower Bridge.
- Provide welcome services to the travel trade through additional coach parking and dropping off facilities, particularly at weekends.

Markets Reached

All visitors – when already in London.



5.4 Priority area 4: Support and expertise

5.4.1: Grow our knowledge base

Rationale

Understanding visitors, their motivations and requirements, is fundamental to an effective Visitor Strategy and should underpin marketing and infrastructure development programmes.

The City must continue to develop its collective knowledge of visitors, and the performance of its visitor sector, through fresh and targeted research projects, which give invaluable insight into the visitor economy – locally and more widely.

Action Areas

- Maintain and extend the collection of destination level performance-related data held by the City, prioritising the build of our qualitative knowledge base.
- Develop insights into business visitor markets; specifically refresh our co-funded Business with Pleasure research.
- Define, agree and report outcomes aligned with our **Corporate Plan** to measure the success of this strategy, underpinning the measures already defined in section 7.
- Share our knowledge to encourage reciprocal exchange and to support and inform local, London, national and industry programmes and stakeholders.

Markets



5.4.2: Develop our assets and stakeholders

Rationale

The City Corporation manages a significant portfolio of visitor assets, including Tower Bridge, Guildhall Galleries and the City Information Centre. In its local government role, it protects the interests of all in the City who play a part in its visitor offer, convening, connecting and supporting stakeholders.

The City Corporation also recognises the need to future-proof its assets and those of its stakeholders, building long-term and sustainable business for the destination.

Similarly, it acknowledges that while City attractions are key drivers of visits, they cannot create by themselves the multi-faceted, multi-partner events, commemorations and campaigns that deliver international resonance for the destination and gain real traction in the marketplace.

A priority action is therefore to facilitate greater collaboration across attractions and create suitable 'umbrella' campaigns in which all can participate and derive benefits.

Action Areas

- Provide more and better networking opportunities to foster business partnerships and joint initiatives.
- Programme major "hero" events to support wider, high-profile thematic campaigns in which stakeholders can feature and from which they can derive business focussing on unique City content (e.g. *Shakespeare Woz Ere*, *London's Burning* (both 2016), and *Londinium* (2017)).
- Develop content resources for stakeholders to use in their operations, such as licensed images, videos, copy and itineraries.
- Maximise the impact that City-owned and funded assets can play in the visitor sector and exploit benefits for these assets through greater exposure (e.g. through strategic and collective partnerships and alliances) and commercial development.
- Promote the City Information Centre to local stakeholders as a vital and free resource for promotions and welcome/product training.

Markets Reached



5.4.3: Support London and the UK

Rationale

The City is an integral part of London's (and the UK's) visitor offer, and therefore has an integral part to play in shaping its international image. It both benefits from and contributes to that image and to London's worldwide reputation and is part of the London gateway to the nation's regions for international visitors.

With its assets and expertise, the City can play a key role in supporting London's boroughs (most of whom do not have a dedicated tourism resource) by bringing the benefits of tourism to all Londoners, and it can work as a gateway partner for the nation, supporting the UK's tourism industry as a whole.

Action Areas

- Share our assets and expertise with London's boroughs, building on programmes already established through *London Borough of Culture* and *England Originals*
- Actively participate in London-wide events such as *Open House*, *London Landmarks Marathon* and *London Games Festival*, as well as major sporting events and London and national celebrations and commemorations, supporting our neighbours and the London and national tourism industries
- Provide showcase opportunities for London and UK partners at our City Information Centre.
- Working with our Culture Mile partners, develop major events that deliver global recognition for London, such as *London's Burning* in 2016.
- Support industry-wide training initiatives and recruitment drives across the tourism spectrum through participation and advocacy.

Markets



6 Implementation

“There is nowhere else like London. Nothing at all, anywhere.” Vivienne Westwood

The City Corporation is the crucial lynchpin in the implementation of its Visitor Strategy. It is:

- A major provider of, and investor in the City’s visitor product – operating several key attractions and the City Information Centre, as well as running landmark events
- A co-ordinating organisation that brings together visitor sector partners from across the City with other stakeholders to achieve collaboration and networking
- A landowner and planning body with a role in creating a distinct sense of place and a quality environment
- A long-term custodian of heritage and a major investor in culture and the arts
- An independent voice providing leadership and expertise for the City’s visitor sector at regional, national and international levels.

This strategy will be delivered by the City Corporation through a range of strategic and tactical partnerships. The diagram below provides some examples.



Delivery will be coordinated by the City Corporation’s dedicated Visitor Development Team working with champions across departments. This will include a Strategy Steering Group comprising senior officers and potentially senior representatives from stakeholder organisations. It will meet twice a year to oversee delivery and ensure co-ordination and streamlined cross-departmental programmes.

Major new campaigns, events and activities will be subject to the approval of the City Corporation's Director of Communications.

7 Outcomes and monitoring

This strategy will be reviewed and monitored against a specific set of outcomes that represent meaningful measures of progress across the City of London as a destination.

These are summarised in the following table:

Measure	Priority areas	Link to Corporate Plan (as per page 5)	Specific measures	Method of monitoring
Awareness and perceptions of the City	1.1, 1.2, 1.3	7d, 8a, 9d, 10e	<ul style="list-style-type: none"> Awareness of City as cultural and/or visitor hub Awareness of where visiting (visitors) Awareness of specific facilities in the City Perceptions of the City (based around a series of statements on the City) 	<ul style="list-style-type: none"> Visitor survey – leisure visitors Visitor survey – business visitors Perception's surveys – e.g. major City events
Conferences	1.3	7d, 8a, 10e	<ul style="list-style-type: none"> Increase in conferences 	<ul style="list-style-type: none"> UK Conference and Meetings Survey
Business visitor spend	1.3	7d, 8a, 8d	<ul style="list-style-type: none"> Increase in spend by business visitors – (e.g. through additional activities and leisure extension) 	<ul style="list-style-type: none"> Visitor survey – business visitors
Visits to attractions	1.1, 1.2, 2.2, 3.1	8a, 9c, 9d, 10c, 10d, 10e	<ul style="list-style-type: none"> Increased visitor numbers – particularly in off-peak months 	<ul style="list-style-type: none"> Attractions Monitor
Visits to City Corporation attractions	1.1, 1.2, 2.2, 3.1	8a, 9c, 9d, 10c, 10d, 10e	<ul style="list-style-type: none"> Increased visits including new attractions 	<ul style="list-style-type: none"> Attractions Monitor
Satisfaction	2.1, 2.2, 2.3, 3.1	8a, 8d, 9c, 9d, 10c, 10d, 10e	<ul style="list-style-type: none"> Satisfaction with different aspects of the City offer – public realm, signage, information, overall experience 	<ul style="list-style-type: none"> Visitor survey – leisure visitors Visitor survey – business visitors
Occupancy	All	7d, 8a, 9c	<ul style="list-style-type: none"> Increase in occupancy and ADR – particularly at weekends, off-peak months 	<ul style="list-style-type: none"> Occupancy Survey
London and UK support	4.1	7d, 8a, 10c, 10d, 10e	<ul style="list-style-type: none"> Impact of major City events on London National and international coverage 	<ul style="list-style-type: none"> City events' evaluations

Monitoring and evaluation will be led by the City Corporation's Visitor Development Team, working with the Corporate Strategy and Performance Team.

These teams will also define, agree and report outcomes aligned with our **Corporate Plan**, underpinning the measures provided above.

All measures will be reported publicly on an annual basis. However, data for some of the above quantitative measures does not currently exist. Baselines and targets for these

measures will be established following strategy approval. These will be presented in the annual monitoring report (see above).

8 Summary

This, the City of London Corporation's fourth strategy, seeks to build on the achievements of preceding strategies, engaging and inspiring every visitor to London so growing our visitor economy to the benefit of local sector stakeholders and contributing to London's success as a World City.

It seeks to do this by developing the City as a vibrant, attractive and welcoming destination for all, leveraging these attributes to showcase London as the best place to visit and do business.

This will be realised through a series of priority action areas in that we will:

- Refine and build the City's visitor brand
- Exploit its capacity
- Grow its business visitor offer
- Tell its story brilliantly
- Create and curate new visitor experiences
- Develop Culture Mile
- Make its welcome world-class
- Grow its knowledge base
- Support and develop its assets and stakeholders
- Support London and the UK

The success of the strategy will be measured against a series of agreed outcomes:

- Increased levels of visitor spend, jobs and learning opportunities in the City and London
- Reputational gains and increased prestige for the City and London internationally, inspiring people and business to be here
- Local cultural and tourism stakeholders are well-supported and continue to thrive
- We significantly contribute to the economic resilience of the London and UK tourism industry

The table in section 7 details the monitoring and evaluation criteria that will be established and reported on year-on-year. If successful, the strategy will significantly contribute to a number of the City Corporation's aims as detailed in its Corporate Plan 2018/23 and listed on page 5.

The City Corporation is therefore committed to delivering this strategy and recognises the value of tourism to the communities it serves. That value is not confined to the growth of sector economies but reverberates across all parts of national life, building better futures for all, a stronger and more resilient London, and an international reputation for the country that enables it to thrive in the face of the significant challenges and pressures it will face over the next five years. We want to welcome the world and to secure our place within it. This strategy significantly contributes to that ambition.

Committee(s)	Dated:
Culture, Heritage and Libraries	11/12/18
Subject: Revision of Guildhall Art Gallery's Collections Development Policy	Public
Report of: Peter Lisley, Assistant Town Clerk and Culture Mile Director	For Decision
Report author: Elizabeth Scott, Head of Guildhall Galleries	

Summary

The Guildhall Art Gallery's Collections Development Policy was reviewed as part of its Arts Council England Accreditation re-application and was approved by the Culture, Heritage and Libraries Committee on 24 October 2016. The Gallery's Collections Development Policy is due for review in 2021 but has been revised ahead of this date in order to align the development of the collection with the Gallery's new strategic direction.

Recommendations

Members are asked:

- To review and approve the revised Collections Development Policy.

Main Report

Background

1. The Guildhall Art Gallery's current Collections Development Policy was approved 24 October 2016 and was reviewed as part of the Gallery's re-application for Arts Council England's Accreditation scheme.

Current Position

2. The 2016 Collections Development Policy has a focus on collecting works with direct relevance to London, particularly works of art with particular relevance to the City of London and subjects associated with the locality, such as money, power, boom and bust, trade and commerce, and justice, with particular reference to financial services.

Proposals

3. The proposal for the revised Collections Development Policy is to re-focus the Gallery's collecting on London more widely. This move is not new to the Gallery which has its origins in collecting works of art about London and which is important to the history of London. It is therefore a 're-focus' which harks

back to the Gallery's original intention, to 'form a Collection of Art Treasures worthy of the capital city...' and the Gallery's collecting focus as specified in a memorandum approved on 24 November 1944, that in future, acquisitions should consist principally of works of London interest.'

4. This step is not a regression for the Gallery's collection, it instead offers an opportunity to develop the collection to reflect the Gallery's audience, its strategic direction and its position as an art gallery in London.
5. The revised Policy offers more detail and direction, with specified Collections Development Objectives and Priority Collecting Areas, this will allow the Gallery to collect in areas which are underrepresented in the current collection and give the Gallery team more guidance in assessing potential acquisitions.

Corporate & Strategic Implications

6. The revised Collections Development Policy aligns with the City Corporation's Corporate Plan, in particular Key Policy Priority 10d to *Protect, curate and promote world-class heritage assets, cultural experiences and events*. The proposal will enable the collection to reflect its communities, removing institutional barriers and structural inequalities and will ensure the Corporation's collection creates a sense of place, remaining relevant to and representative of the capital.

Conclusion

7. The gallery's collection is highly-regarded within the arts sector and much loved by the public. In order to maintain an inspiring collection for learning and enjoyment and remain relevant to the public, acquisitions must be made which will artistically enrich the collection and support its expansion and development. The revised Collections Development Policy will enable the Gallery to remain a compelling attraction for visitors and ensure the City Corporation maintains its recognition and prestige within the art world as a collector, lender, and guardian of heritage assets.

Appendices

- GAG Collections Development Policy - 2018-23

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Accreditation

Collections development policy Template

2014

Name of museum: *Guildhall Art Gallery & London's Roman Amphitheatre, hereafter referred to as "the Gallery"*

Name of governing body: *City of London Corporation – Culture, Heritage and Libraries Committee*

Date on which this policy was approved by governing body: *11 December 2018*

Policy review procedure:

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: *11 December 2023*

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

1. Relationship to other relevant policies/plans of the organisation:

1.1. The museum's statement of purpose is:

To educate, entertain and engage audiences using our collections and assets to best advantage, and to contribute to the City's profile as a leading cultural and visitor destination.

1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5. The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.7. The museum will not undertake disposal motivated principally by financial reasons

2. History of the collections

In 1670, the Court of Aldermen commissioned twenty-two paintings to hang in their newly restored Guildhall. These were portraits of the Fire Judges; men who had been appointed to assess compensation claims after the Great Fire of London in 1666. The City Corporation continued to commission and purchase early portraits of royalty and individual benefactors of the City of London. The collections have since been shaped by bequests from individuals, as well as acquisitions of new material. The Gallery's first Director, the dynamic Sir Alfred Temple, developed its popular collection of Victorian paintings. After the Second World War, the Gallery concentrated on expanding its unique collection of London pictures.

Significant bequests include:

The Boydell Collection

Alderman John Boydell, former Lord Mayor and a successful publisher, presented the City of London Corporation with 28 paintings in the 1790s. These included portraits of military commanders and paintings of naval battles, historical subjects and allegorical scenes.

The William Dunnett Collection

This collection is a small group of Old Master paintings surviving from the bequest made in 1888 by William Dunnett, a City businessman. The paintings include a 1655 still life by the Dutch artist Pieter van de Venne and the torso of St Sebastian, which has been attributed to both Francesco Furini and Simone Pignoni.

The Charles Gassiot Bequest

The paintings given to the City of London by Charles Gassiot, a City wine merchant, and his wife Georgiana, form the core of the Victorian collections, featuring works by Alma Tadema, John Constable and John Everett Millais.

The Wakefield Collection

Charles Cheers Wakefield, who was Lord Mayor of London in 1915, supported the Guildhall Art Gallery from 1911 onwards through subscriptions and commissions. Works acquired by the Gallery with his help include paintings by Holman Hunt and Millais and Joshua Reynolds and J. M. W. Turner. Wakefield also donated a number of London paintings, including the Gallery's collection of London watercolours by William Alister Macdonald.

The Sir Matthew Smith Studio Collection

The Studio Collection of Sir Matthew Smith was presented to the City of London Corporation in 1974 by Mary Keene, Smith's model, close friend and heir. It includes over 1,000 of Smith's paintings, watercolours, pastels, drawings and sketches, and offers a unique insight into his creative process.

London's Roman Amphitheatre holds no collections; City of London Heritage Gallery is a small display room for a rotating programme of exhibits from the City of London Corporation's London Metropolitan Archives (LMA). The LMA's collections are not part of the Gallery's collections and so do not form a part of this application.

3. An overview of current collections

Guildhall Art Gallery cares for the City of London Corporation's permanent collection of works of art which comprises some 4,000 oil paintings, sculptures and works on paper. The Gallery also manages the archaeological remains of London's Roman Amphitheatre which lie underneath the exhibition floors.

The Permanent Collection comprises principally:

- Topographical subjects and other paintings, drawings and watercolours relating to London, 17th century to the present;
- State and civic portraits from the 17th century to the present and ceremonial subjects relating to London;
- Portraits of 18th century naval and military heroes and other paintings presented in the 1790s by Alderman John Boydell;
- Victorian paintings including Pre-Raphaelite works, landscape and genre subjects, the majority being the Charles Gassiot Bequest of 1902;
- The Sir Matthew Smith studio collection, presented in 1974 by Mary Keene and comprising 175 oil paintings and more than 1,000 watercolours and drawings;
- Large-scale sculptures commissioned by the City of London Corporation and permanently located in the Great Hall at Guildhall, Mansion House, and Old Bailey;
- The Harold Samuel Collection of 17th century Dutch and Flemish paintings, bequeathed in 1987 by Lord Samuel for permanent display at the Mansion House; and
- 'Plenty and Progress' - contemporary works exploring the themes associated with the City of London, such as money, power, boom and bust, trade and commerce, and justice, with particular reference to the financial services.

The development of the collection would not have been possible without the generosity and support of donors and in particular external grant-giving bodies. The contributions of the Victoria & Albert Museum, Art Fund, Contemporary Art Society, and since its establishment in 2002, The Friends of Guildhall Art Gallery, have all greatly assisted collections development.

4. Themes and priorities for future collecting

The acquisition policy of the Gallery is restricted to works of art (including but not limited to, oil paintings, watercolours, drawings, prints, photography and sculptures) of direct relevance to London, whether in relation to the artist or to the subject of the work. Within this, the Gallery endeavours to acquire works of art which are representative of London and Londoners.

4.1 Collections Development Objectives, 2018-2023

The following Collections Development Objectives set a framework for collecting over the coming five-year period:

1. Represent the way in which London and its people have changed over time
2. Increase the social and cultural representation of artists with a close association to London
3. Collect works that reflect London in its international context
4. Develop pro-active, creative and responsive programmes of collecting
5. Works which are included in Gallery exhibitions, and works commissioned by the Gallery, may be considered for acquisition
6. Acquire objects of pre-eminent quality which contribute to the breadth and excellence of the collection.

4.2 Priority Collecting Areas, 2018-2023

The following section identifies specific Priority Collecting Areas over the coming five-year period:

1. Increase the representation of women, BAME, LGBTQI+ and disabled artists who live and work in London
2. Acquire work which reflects, explores and is inspired by the breadth of London and Londoners, in particular works which explore the experience of women, BAME, LGBTQI+ and disabled Londoners
3. Acquire works which broaden the range of subjects in sculpture and expands the representation of makers of sculpture.

5. Themes and priorities for rationalisation and disposal

5.1 The museum does not intend to dispose of collections during the period covered by this policy.

Disposals will only be undertaken for legal, safety or care and conservation reasons (for example, spoliation, infestation, repatriation).

6. Legal and ethical framework for acquisition and disposal of items

6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museum(s):

Museum of London

8 Acquisition

8.1 The policy for agreeing acquisitions is:

Donations and acquisitions with a value up to £10K are discussed by the Gallery Curatorial and Conservation Teams and may be approved by the Head of Guildhall Galleries (hereafter referred to as “the Head”) provided that appropriate internal or external funding is available. Acquisitions over £10K must be approved by the Assistant Town Clerk, and any acquisitions over £50K must also be referred to the City Corporation’s Culture, Heritage & Libraries Committee for approval. Funding for expensive acquisitions beyond the available Gallery local risk budget may be sought from the central funds of the City of London Corporation, and/or from external sources, with decisions taken on a case-by-case basis as appropriate.

8.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

8.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

9 Human remains

9.1 The museum does not hold or intend to acquire any human remains.

10 Biological and geological material

10.1 The museum will not acquire any biological or geological material.

11 Archaeological material

11.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

11.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

12 Exceptions

12.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin**
- acting with the permission of authorities with the requisite jurisdiction in the country of origin**

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

13 Spoliation

13.1 The museum will use the statement of principles ‘Spoliation of Works of Art during the Nazi, Holocaust and World War II period’, issued for non-national museums in 1999 by the Museums and Galleries Commission.

14 The Repatriation and Restitution of objects and human remains

14.1 The museum’s governing body, acting on the advice of the museum’s professional staff, if any, may take a decision to return human remains (unless covered by the ‘Guidance for the care of human remains in museums’ issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 15.1-5 will be followed but the remaining procedures are not appropriate.

15 Disposal procedures

- 15.1** All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 15.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 15.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 15.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 15.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum’s collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 15.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 15.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

- 15.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 15.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 15.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 15.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 15.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

Disposal by exchange

- 15.13** The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 15.13.1** In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 15.1-5 will apply.

- 15.13.2** If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 15.13.3** If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 15.13.4** Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 15.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 15.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 15.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 15.17** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 15.18** The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

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